OFFICIAL MAGAZINE OF THE MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL
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MIDWEST Open Air Museums MAGAZINE

IN THIS ISSUE:

SHAPE-NOTE
CARING FOR PHOTOGRAPHIC COLLECTIONS
ADULT LEARNING

CALL FOR PAPERS:

MOMCC 2006 Fall Conference

GREEN History

Grayling, Michigan
November 9-11, 2006

Interpreting our Natural Resources at Open-Air Museums

"Farmin' the way they used to"

The cultural history of Northern Michigan and much of the Midwest can be traced to the use of the natural resources around us. Be it the Great Lakes and river systems for transportation and food, the fur-trade, forests for logging, the mineral resources to propel a mining boom, or the rich soils for agriculture, many of our historic sites are based on these natural resources. What is your site doing to interpret these natural resources around you? This conference, located in the heart of Michigan's "Northwoods" will examine these natural resources and how they fit into the interpretations at our historic sites and museums.

If you have an idea for a session or workshop, please complete the form below and send to the Conference Program Chair: Laurie Catherine Perkins, Education Historian, Michigan Historical Museum, 702 W. Kalamazoo, Box 30740, Lansing, MI 48909-8240. Email: perkinsL1@michigan.gov

Title of Presentation: _____

Brief Description (content, goals, applications –use additional sheet if necessary)

_____

_____

Format (circle one)
Pre-Conference Paper Panel/roundtable Performance Other

Length (circle one)
½ day workshop Full-day workshop Partial session (30 min. or less) Full session (75-90 min.) Multiple sessions

Audio-Visual Needs: _____

Presenter, Session Chair, and/or other participants: On a separate sheet, please include name, address, telephone and fax numbers, and email address, affiliations and a brief biographical sketch or resume.

DEADLINE for Submissions: May 15, 2006

Fall Conference Coordinator: Michelle Evans; Conference Chair: Rob Burg; Local Arrangements Co-chair: Howard Taylor; Conference Program Chair: Laurie Perkins.
Host Sites: Hartwick Pines State Park and Logging Museum; Wellington Farm, USA
Conference location and lodging: Holiday Inn-Grayling

Michigan Historical Center
Michigan Historical Museum System

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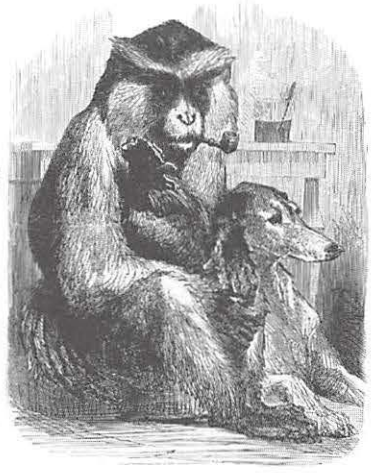
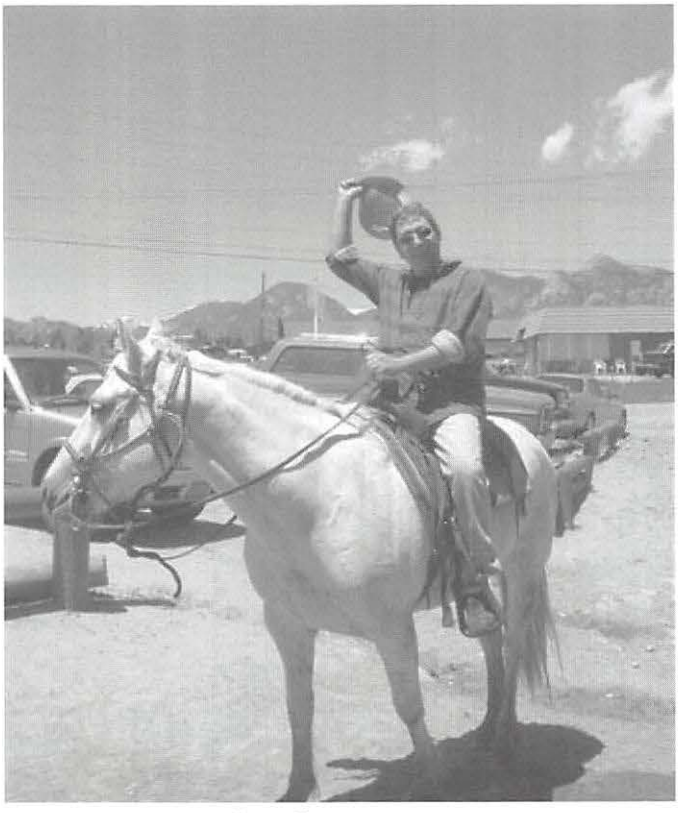
Tintype image of three musicians. Their garments are typical men's casual clothing of the 1860s, highlighted by garish hats topped with sprigs of plants. Photo courtesy of Stephenson County Historical Society.

President's Perspective



I don't know about you all, but I find it hard to believe that 2006 is here. When I was little, I couldn't even imagine the year 2006. Sure, there were vague impressions in my mind's eye of push-button meal services and robotic housekeepers, though this vision unquestionably took inspiration more from *The Jetsons* than it did from my actual imaginings. I certainly never would have guessed that it would fall to my hands to write a "President's Perspective" for a major museum organization. I wouldn't even have known what it might mean to serve as president for a group like MOMCC.



Rob is the one on top.

In fact, it wasn't even that long ago when Ericka Mason led Terri Reynolds and me to our very first MOMCC conference in Lafayette, IN. Although I had been working in living history on and off for 10 years at that point, that meeting opened my eyes to this world of bright, talented, thoughtful and sometimes very, very strange folks who comprise the "movers and shakers" of our chosen field. I remember thinking, "These people are insane! I'll fit right in!"

I tell that story in order to say that, as the current President of MOMCC, I don't see myself particularly as an expert in my field, but rather as a student who has already learned so much from all of you- with your vast experiences and varied perspectives - and who has **so** much more to learn. And I know I'm not alone. As such, I would like to take this opportunity to invite, encourage, and even plead with you to share your vast knowledge with the rest of us. I have learned that MOMCC people are not only very knowledgeable, but also very humble as a rule. If that's preventing you from presenting a session, writing an article or even hosting a conference, please knock it off. We know your head isn't inflated, and we need your help.

Also on that note, I would love it if people would take advantage of our website and particularly our message board. This is the electronic home of the resource groups. Please use this to ask questions of your colleagues in-between conferences, to share your research findings, and even to state your wild opinions. It's free to you as members and it's easy to use, so please use it.

To conclude my long-winded first address, I'd like to say how fortunate I feel to be able to work with such a great group of people. You are all insane (in the best sense of the word), and you make me feel right at home. Feel free to drop me a line.

Cheers,
Rob

THE EDITORIUM

Greetings Midwesterners and Midwesternese. You are holding in your hands your very own copy of another MOMCC *Magazine*. On behalf of the whole Editorial Team, here's hoping you enjoy it.

Our field and our discipline are broad and expansive - limited only in scope by our imaginations and in fact by the historical record. The MOMCC *Magazine* strives to be equally wide-ranging, reflecting the concerns and interests of the membership. One particular theme of note in this issue is music. The profundity of music is difficult to grasp but impossible to deny. It conveys meaning and message in ways that the spoken and written word are utterly deficient. It is at once everything and nothing at all

In many ways, what we do is like music. There is a meter we follow, a rubric, a set of rules that we work inside of. However, within those rules, we have a great freedom and range by which we unfold a story larger than its constituent parts. That is what we do.

As you flip through the pages of this issue you will hopefully find all sorts of things that will help you along in your job, career, hobby, avocation, addiction, or craft. Pay close attention to the call for papers on the inside cover and later on page 37. Both conferences promise to be chock o' block full of decent food, good times, great people, and a ton of useful shared wisdom.

Now, please excuse me for speaking in metaphors, but I'm going to continue on this music theme. Let a fifth grade student pick which instrument they want to play and you will always get some dumb kid who chooses the biggest one - that was me; I played the tuba. Now, there are certain tunes where the bass line is pretty good, but more often than not the tuba is not the featured instrument. Aside from those glory seeking trumpets and a few others, most instruments sound better when played in unison. The sum is greater than its constituent parts. This is why band music is fairly popular, whereas tuba soloists are few and far between.

Like a band, our collective music is better when each of us has something to contribute. Take a look at those call for papers, think about what you have to offer, the experiences and skills you can share with the rest of us. Once you figure it out, this is the important part now, call one of the people you find listed at the bottom of the inside cover and page 37. I've had the pleasure of working with them in the past and they're really nice folks - they're Midwesterners, what more would you expect.

-Pete

MOMCC ANNUAL MEETING

November 10, 2005

Lake Shelbyville, Illinois

Outgoing President Carol Smith called the 26th Annual Meeting to order. She welcomed everyone to an outstanding conference commenting that "each fall we gather together to take stock of who we are as an organization and to review and prepare for the future. We have so much to celebrate."

Carol recognized and thanked Matthew Mittelstaedt and Ramona Tomshack, 2005 Fall Conference organizers, and Michelle Evans, Fall Conference Coordinator. A special thank you was extended to the staff and volunteers of Lincoln Log Cabin State Historic Site for hosting *Jubilee: A Celebration of Interpretation.*

Minutes of the 2004 Annual Meeting held in Green Bay, Wisconsin were published for the membership's review in the Midwest Open Air Museums Magazine, Vol. XXVI, No.2, 2005. Copies of the minutes were distributed on the luncheon tables, and Secretary Jan Kehr presented the minutes to the membership. Judi Sheridan moved and Jim Patton seconded that the minutes be approved as published. Motion carried.

Treasurer Deb Reid provided copies of the 2005 Fiscal Report. Financial reports for the fiscal year September 1, 2004 through August 31, 2005 included the 2004-2005 MOMCC Balance Sheet as of August 2005 and budget summaries from 2001 to date. Deb commented that MOMCC is in good financial circumstances thanks in large part to successful conferences. The report was filed for audit. Deb noted that our membership currently stands at 454 members. She also mentioned that the membership has accepted a three year fund raising challenge issued by Candace Tangorra Matelic. Donations to meet this challenge may be made to the 25th Anniversary Endowment Fund. See the MOMCC Magazine or website for details.

Reporting on the election, Carol thanked the nominating committee of Ericka Mason, Rob Burg, Rob Martin and chair Rick Finch. Carol thanked all who agreed to run in the recent election. Elected by majority were Rob Martin as President, Rick Musselman as Vice President and Rob Burg as Member at Large. Those leaving the Board are Past President Charlie Keller, Spring Conference Coordinator Wendy Tatar and Member at Large Jon Kuester. A hearty round of applause acclaimed their hard work and dedication to MOMCC.

To fill a vacancy on the Board, Terri Reynolds was appointed Member at Large to complete Mike Comer's term. Beckie Finch was appointed Spring Conference Coordinator. Wendy Tatar was appointed to the newly created Vendor Room Coordinator position.

Rick Musselman announced Merrilee Garner as the winner of the third annual Candace Tangorra Matelic essay contest. Merrilee was honored with a $200 award. Her essay *Community Collaboration: Schools, Museums, Historical Societies and You* appeared in the MOMCC Magazine this past year. Congratulations, Merrilee.

Wendy Tatar introduced Anne Culek, Program Chair and Stephanie Reiner, Local Arrangements Chair for the 2006 Spring conference. Anne invited the membership to attend *Small Places, Big Treasurers* hosted by Slate Run Living Historical Farm to be held at the Decorative Arts Center in Lancaster, Ohio March 16-18. As further enticement, members sitting in the lucky chairs received Slate Run produced farm goodies.

Wendy took a moment to thank the Board and the membership for their confidence in her and giving her the opportunity to serve as Spring Conference Coordinator for the past four years. Thank you, Wendy.

Michelle Evans announced that the 2006 Fall Conference will be hosted by Boone Homestead and Boonefield Village in St. Charles, Missouri on November 9-11. Located on the Mississippi River this conference will include a Lewis and Clark segment. *EDITOR'S NOTE - The location of the Fall 2006 conference has been moved to Grayling Michigan. See the inside cover for more information.*

On behalf of the ALHFAM Board and membership, Judi Sheridan announced that the 2006 ALHFAM conference will be held in Baton Rouge, Louisiana June 4-8, 2006. Louisiana State University /Rural Life Museum will host *Interpreting Multiculturalism In The Modern Museum Setting.*

Judi added that MOMCC members may attend ALHFAM conferences at the member rate and this is a most reasonably priced national meeting. Future ALHFAM conferences will be hosted by the New Mexico Farm & Ranch Museum in Las Cruces, NM in 2007 and by Canada Agriculture & Upper Canada Village in 2008.

ALHFAM President Lynne Belluscio announced that she had four free memberships to ALHFAM to be awarded first-come, first-served at the conclusion of the annual meeting. Thank you, Lynne & ALHFAM.

Rick Finch announced that Melissa Shoffner [Conner Prairie] was this year's winner of the MOMCC-ALHFAM Fellowship. ALHFAM offers national & regional scholarships for each annual meeting. This scholarship pays for full registration to the annual ALHFAM conference for a first, second or third time attendee who is a member of the Midwest Region. (MOMCC is the Midwest Region of the Association for Living History, Farm and Agricultural Museums, ALHFAM.) MOMCC donates the fellowship stipend. The ALHFAM committee judges the applications and awards this fellowship. The announcement and deadline for this year's fellowship may be found in the MOMCC magazine.

Rick Finch recognized all first time conference participants and asked that they stand.

Editor Peter Noll announced that the next issue of the *Magazine* would be out by Christmas. As always, the editors are seeking articles and photos. Pete is also seeking photos for an on-line downloadable calendar that will appear on the MOMCC website. Send your submissions to Pete at magazine@momcc.org.

Web Master Rob Martin noted that the MOMCC message board is running smoothly. Each Resource Group has a forum on the message board as well as other interesting forums, photos, conference information & registration forms, and links to other living history sites. Our website address is www.momcc.org.

Past President Charlie Keller recognized the Resource Chairs and encouraged all members to take advantage of these networking groups. A new resource group for those interested in Music is organizing at this conference. Leading these Resource Groups are:

Interpretation	Jim Willaert & Debbie Ashmann
Leadership	Rob Burg & Merrilee Garner
Gardens/Seeds	Brenda Williams
Artisans	Dave Tomlin
Foodways	Sarah Uthoff
Period Clothing	Ericka Mason
Material Culture	Sara Feldbauer & Laura Daugherty
Agriculture	Jon Kuester
Music	Chris Gordy/Melinda Carriker

With no further business on the floor, Carol handed the MOMCC gavel and Roberts' Rules of Order to incoming President Rob Martin.

The meeting was adjourned.

Special thanks to Lynne Belluscio for an enlightening and informative romp through the history of Jell-O. We promise to never tell…

Respectfully submitted,

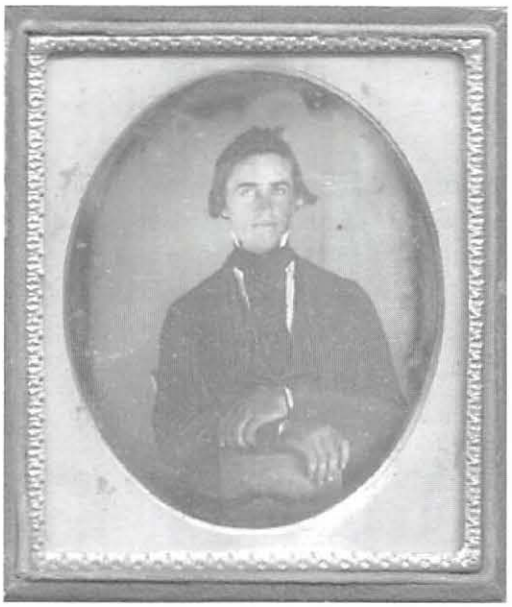
Jan Kehr, Secretary
[Board approved for publication…..]

Pictures of the Past:

Conserving and Preserving 19th Century Photographs

by
Laura E. Daugherty

Photographs have proven to be a rich source of material for museum research. They support the written documents and can fill in the gaps, adding a layer of visual texture and helping to create a more vibrant view of past events. They can show us what people wore, what the landscape looked like at a particular time, and much more. Photographs can be one of the more objective forms of historical evidence, but one must always use caution. Ever since photography began, there have been people who have manipulated it. Photographs can be doctored to change features of an image. The way in which a picture is set up can also alter reality. In order to make an exposure, the photographer needed ample light and a longer exposure time than we are used to today. Most early photographs were, by necessity, carefully staged, and therefore did not reflect the subject accurately. Because of this, many people look at nineteenth-century photographs and come away with the assumption that "folks back in those days" never smiled, always sat rigidly, and had crazy eyes. But with careful examination and interpretation, nineteenth-century photographic materials can be a wonderful resource.



Daguerreotype, ca. 1845

If you are in charge of a photographic collection, you must be able to care for it, ensuring its usefulness for years to come. Photographs have very specific needs and can easily be damaged by improper handling. What follows is a guide to nineteenth-century photographs and their care for those who work in a small setting without a conservator on staff and without the funds to contract the services of one on a regular basis.

Historical Processes:
Daguerreotypes
(1839 to c1860)

People had been experimenting with creating photographic images for years prior to the invention of the daguerreotype. However, it was not until Louis Daguerre patented his photographic process in 1839 that photography became commercially viable.[1] As it was, the daguerreotype was an expensive, difficult process. A daguerreotype image (*see figure 1*) was made by taking a thin sheet of copper and plating it with silver. The silver was then polished until it shone like a mirror. In order to make the plate sensitive to light, it was placed in a chamber or box to be exposed to iodine vapors. It was then placed in the camera, and the exposure was made. In the daguerreotype process, there is no negative; the photograph is created right in the camera. Thus, the image is the reverse of what was actually photographed. For example, any lettering in the picture will appear backwards, which is something to keep in mind when interpreting these types of photographs. The image was developed by holding the plate over heated mercury. Then it was fixed with a chemical wash, rinsed, and often toned gold.[2] Because the image was very delicate, the photographer would present the daguerreotype to his customer sandwiched with a brass matting and a piece of glass, held together with paper tape

and a brass frame called a preserver. This unit was then placed into a decorative and protective hinged case made of leather- or paper-covered wood or, later on, made of a molded wood and glue mixture (*see figure 2*).[3]

Typical embossed daguerreotype case. Ambrotypes and tintypes are also often found in cases such as this.

The most identifying characteristic of a daguerreotype is its highly reflective surface. Depending on the angle at which the picture is held, it will look like a mirror with a faint negative image.[4] No other type of photograph has this quality, making it easy to identify a daguerreotype. Unfortunately, some people do not realize this, and they are misled to think that any photograph in a case is a daguerreotype. Aside from ambrotypes, which also came in cases, sometimes it is a matter of an original daguerreotype image being removed from its case and replaced with a later one, often a tintype. Such was the case recently in an auction on eBay. I was browsing through daguerreotypes, and I came across one that just did not look right (*see figure 3*). The woman in the photograph sported a bob haircut and knee-length skirt and had been photographed in a smiling, snapshot pose. I contacted the seller and told him what I thought had happened. He then removed the image from the case and, sure enough, found that it was a later photograph that had actually been placed in front of the original daguerreotype image! Once informed of the reflective nature of the daguerreotype image, however, it is difficult to make such a mistake in identification.

NOT a daguerreotype! Source: www.ebay.com

Daguerreotypes, while having a delicate image surface, are actually fairly hardy. Because they were composed of metal, sealed with tape and placed in protective enclosures, daguerreotypes do not exhibit the normal ills of photographs. They do not tear, get infested with insects, or fade because of residual chemicals. The problems with daguerreotypes usually stem from overzealous cleaning or broken seals. In fact, it has been said that "a quiet neglect seems its best friend."[5] The best care for daguerreotypes is to leave them alone.

The most common deterioration associated with this type of photograph is tarnishing, since the image is made on a silver-coated plate. Often this is caused by air coming into contact with the image after the seal on the "daguerreotype sandwich" has been broken. In some instances, the tarnishing has reached a point at which the image is virtually gone. However, an untrained person should never, under any circumstances, attempt to clean the surface of the image itself. Even if a daguerreotype in your collection is in such poor condition that the image it contains is in danger of being lost forever, do not try removing the tarnish yourself. Much more damage will be done by improper cleaning methods, such as rubbing and wiping, than by gradual deterioration.[6] A trained conservator should do this work or at least advise you on how to proceed.

One measure that can be undertaken with regards to the care of daguerreotype images is that of "remedial cleaning."[7] Remedial cleaning involves taking apart the components of the daguerreotype and cleaning the cover glass and matting. Simply removing the "grime" from the glass can make an immense difference in the appearance of the image.[8] Because this does involve breaking the protective seal of the "daguerreotype sandwich," the pros and cons of such cleaning must be carefully weighed before starting the process. You must be certain that the benefits of cleaning outweigh the risks of introducing contaminants onto the surface of the daguerreotype. If the paper tape seals have already been broken, or if the cover glass is cracked or missing, the decision is easier. It should go without saying that you must have clean hands and put on clean cotton gloves before starting. Also, make sure to document each step in the process, along with recording any information (or lack thereof) that you find inside the daguerreotype assemblage and keep as a part of the item's paperwork. Doing so avoids unnecessary handling in the future.

The first step in the remedial cleaning process is to remove the daguerreotype sandwich from the case. This is done by sliding a dull blade such as a butter knife into the space

between the preserver and the case and lifting carefully. The whole assemblage should come loose. Ease it out of the case, making sure that none of the components slide against one another. This can cause abrading of the image surface. At all stages, hold the components of the daguerreotype by their edges only.

Next, pry open the folded edges of the preserver just enough to allow the daguerreotype to be taken out. Keeping a long edge on the table for support, gently lift the preserver frame off of the image plate. If the tape seals are still intact, they should be sliced open with a small blade, then peeled off carefully.

The daguerreotype itself should now be set aside, away from the area where you will be conducting the cleaning, to avoid contamination. The cover glass may then be washed in a solution of distilled water and mild soap (not detergent). Make sure the glass is thoroughly dried—a hairdryer works well—before reassembling. If the original glass is cracked or missing, it should be replaced with a lightweight picture glass. The brass matting can also be cleaned. For this, a clean, slightly damp cloth and a jeweler's fine bristle brush should be used.

Once the glass and matting are cleaned and dried, reassemble the "daguerreotype sandwich." You *must* then reseal the unit with archival quality tape. If you do not have appropriate tape, do not attempt the above described cleaning. To leave the daguerreotype exposed to damaging elements in the air is far worse than leaving it dirty.[9] Sealed daguerreotypes can be wrapped in archival tissue and placed in an appropriate-sized archival box or four-flap enclosure.

Ambrotype, ca. 1855
The woman's cheeks are hand-tinted.

Ambrotypes
(c1854 to 1881)

Ambrotypes (*see figure 4*) are sometimes confused with daguerreotypes, mostly because they were also sandwiched with cover glass, a brass matting, and preserver and placed into a case. However, the ambrotype does not reflect light in the mirror-like way a daguerreotype does.[10] Ambrotypes were created using a significantly different process called the "wet plate" collodion process. The collodion process was developed by Frederick Scott Archer in the early 1850s. "Collodion" consisted of ether, alcohol, and purified cotton combined with an acid. The collodion was mixed with potassium iodide or bromide, then poured over a plate. The mixture created an "emulsion" that sensitized the plate to light. Still wet, the plate was placed in the camera, and the exposure

Ambrotype from Figure 4 with backing removed, showing considerable deterioration.

was made. It was developed while wet, as well.[11]

Ambrotypes were created using a glass plate that was underexposed in the camera and sometimes bleached after being developed.[12] The result was a negative image (*see figure 5*). In order to turn the negative into a positive image, a dark backing was added. Early on, this backing was made of black paper or cloth or painted metal. Later, photographers began to coat the back of the plate with black paint or varnish. They also sometimes used a colored glass—usually dark red, but sometimes dark green—which absorbed light and gave off a positive image.[13] Because an ambrotype is made on a piece of glass, it can be flipped either way for display. This means that if the

collodion side is turned in toward the backing, the image will "correct." But if the image is situated collodion-side out, the image will be reversed in the same way that a daguerreotype will be. The result using the latter configuration will be a better-quality image, and the ambrotype must be situated this way if it is tinted with color.[14]

Deterioration of the collodion emulsion can occur on ambrotypes, usually in the form of flaking. As with daguerreotypes, no effort should be made on the part of an untrained person to perform conservation work on the image surface of an ambrotype. But two other measures can be taken to preserve image quality, if necessary. First, the same remedial cleaning process described above for daguerreotypes can be used on the cover glass and matting of ambrotypes, making sure to rinse the cover glass thoroughly. In addition, the remedial cleaning of ambrotypes can be expanded to include the cleaning of the non-collodion side of the glass plate. Do not use soap and water for this step, however. Making absolutely certain that you are working with the side of the glass that does not contain the image, simply wipe it with a clean, dry cloth. Cotton first-aid gauze or cheesecloth is recommended.[15] The ambrotype may then be reassembled in much the same way as the daguerreotype, with particular attention paid to inserting the image plate in the manner that it was originally presented.

The other preservation measure sometimes taken with ambrotypes is the replacement of the backing. Much of the seemingly serious damage to ambrotypes turns out to actually be merely the deterioration of the backing material.[16] As with the cleaning, this should only be attempted when the benefits of the operation clearly outweigh the risks that the operation places on the image. It is also very important that the material chosen to replace the old backing is made of a material like polyester or polyethylene which will not contaminate the ambrotype with chemicals.[17] As with daguerreotypes, the sealed ambrotype may be wrapped in archival tissue and placed in an archival enclosure of appropriate size.

Tintype, ca. 1875-1880
A coating of grime obscures the details of the women's faces, but the mourning cutout is fascinating.

Tintypes
(c1856 to 1900s)

Like ambrotypes, tintypes were made using the "wet-plate" collodion process. They differed from ambrotypes, however, in that their bases were thin sheets of metal rather than glass (*see figure 6*). Tintypes were extremely popular from the time of the Civil War through the rest of the nineteenth century and into the twentieth. They were cheap and durable—perfect for soldiers during the war and for those of limited means for many years after.[18]

*Tin*type is something of a misnomer because they were actually made of iron sheets. For this reason, such photographs are sometimes referred to as "ferrotypes."[19] In the tintype, the iron sheet replaced the more expensive and more breakable glass plate. To create the positive image, the sheet was coated with a black or chocolate brown varnish—referred to as "japanning"—instead of having a backing as the ambrotype did.[20] As with daguerreotypes and ambrotypes, the image produced is reversed.

Tintypes were placed in cases like those for daguerreotypes and ambrotypes at first, but it became common to place them in paper sleeves or leave them unmounted in order to keep the price down.[21] Even if a tintype was once held in a paper sleeve, the sleeve is likely to have been destroyed in the intervening years. That most tintypes are found loose today makes it quite easy to identify them. When found in decorative cases, though, they tend to be confused with ambrotypes. Generally tintypes are poorer quality than ambrotypes, with very low contrast and gray or muddy brown coloring. They can also be distinguished from ambrotypes by the fact that it is rarely possible to see the negative image on a tintype at any angle.[22]

Because they were cheap, common, and often handled roughly, tintypes tend to be rather worse for the wear. They are often bent and dented, sometimes rusted and flaking, and usually dirty. But because they are so common, it is generally considered a waste of resources to use heroic measures to save them. The cheapest and

simplest recommendation for the preservation of tintypes is to place them in polyethylene or archival-quality paper enclosures. Sources disagree on whether or not to attempt washing tintypes with mild soap and water, but with the threat of rust and damage to the emulsion, the prudent course of action seems to be that of no action.

Calotypes/salted paper prints
(1840 to c1855)

About the same time that Daguerre was working on his photographic process, Henry Fox Talbot of England was creating his own method. His was the precursor to modern photographic methods.[23] Whereas the daguerreotype, as well as the ambrotype and tintype, used a process in which the image was created directly in the camera, Talbot's system created a paper negative that was then used to create any number of identical positive images.[24] Talbot also began using a fixing solution, known as "hypo," to remove the developing chemicals and create a more stable image.[25]

Carte-de-visite sized albumen print, ca. 1865

The calotype, as it is called, is distinguishable by the grainy texture that the paper negative imparted to the print. Because the print was made made on plain, uncoated paper as well, the image is softened further.[26] Rather than merely being coated with a sensitizing chemical solution, the papers were actually soaked in the solution before exposure, so the image is actually within the paper.[27]

Later on, paper prints created from glass plate negatives were also made. These photographs will be somewhat sharper and less grainy than ones printed from paper negatives.[28] Both paper prints made from paper negatives and from glass negatives are properly referred to as "salted paper prints."[29] The term *calotype*[30], however, is only applicable to photographs made using Talbot's paper negative process. It is unlikely that a small archival collection will contain calotypes, though. Talbot patented his process, so few photographers ever used it.[31] Salted paper prints in general are rare, as they were made for a rather short span of time that ended when the similar but superior albumen prints were invented.

Because they are made of plain paper, salted paper prints succumb to many of the same ailments that regular paper items exhibit. "Many characteristic forms of paper deterioration may be present in salted paper prints, including foxing... discoloration, stains, weaknesses, brittleness, thinned areas, and tears."[32] The biggest problem with these prints, though, is one that results from flaws in the initial developing process. Many salted paper prints are extremely faded, some to the point that the image is almost completely gone. This problem results from insufficient fixing and/or washing during the developing process.[33] Sometimes it is possible to chemically restore a salted paper print, but this step should be considered very carefully. Even with a professional conservator at the helm, restoration of such prints is extremely risky. It can not be predicted how the restorative chemicals will react with those used in the original processing of the photograph.[34]

In regards to the preservation of calotypes and other salted paper prints, careful attention must be paid to maintaining the surface of the photograph. Do not rub, wipe, or brush the surface of the print, for this may cause the paper, and thus the image, to be rubbed off. Also avoid any enclosures that might abrade the surface of the paper. A four-flap enclosure is the safest, and a piece of archival plastic can be place over the image surface to protect it. To provide support, place a piece of museum-quality board underneath.[35]

Cabinet-card sized albumen print, ca. 1890 Many mounted photographs include the photography studio's information, which can aid in identification.

Albumen prints
(c1850-1895)

By far the most popular type of photographic print in the nineteenth century was the albumen print (*see figures 7-9*). It is estimated that about eighty percent of surviving photographic prints from the nineteenth century in the United States are of this type.[36] The albumen print is descended directly from the salted paper print. Rather than being soaked in a chemical solution, albumen paper was prepared by applying a coat of egg whites (called *albumen*) and salt, which was allowed to dry. The day of its use, a silver nitrate solution was applied to make it light-sensitive.[37] Once it was dry, the print could be made in much the same way as the calotypes and other salted paper prints were. The egg white and salt coating gave the print greater contrast and detail than the earlier prints.

Albumen print, 1880s-1890s

It also imparted a relative sheen, at least compared to the dull surface of the salted paper.[38] Beginning in the late 1860s, though not widely until the mid-1870s, albumen photographs were treated with another process, called "burnishing." After the print was developed, it was coated with a second layer of albumen. It was then smoothed by a roller machine to achieve a more glossy appearance.[39]

The paper of albumen prints was very thin, so albumen prints will almost always be found mounted on cards to prevent tearing and curling.[40] The mounting cards were sold in many sizes, a few of which were particularly popular. The two most notable ones are the *carte-de-visite* or *CDV* (4 ¼ inches by 2 ½ inches) and the cabinet card (6 ½ inches by 4 ½ inches).[41] Stereo views were also a common format of albumen prints. It is a common misconception that these different names represent separate photographic processes. In truth, they are simply size and format designations. At the same time, such prints must be examined carefully, as some salted paper prints and later gelatin prints were mounted in the same formats as albumen prints.[42]

Albumen prints, especially the early examples, tend to have the same fading problems that salted paper prints have as a result of poor fixing and washing.[43] They also have a tendency to yellow over time. This is caused by the aging of the egg whites, storage in high humidity, and light exposure.[44] Virtually all albumen prints are yellowed to some degree. Albumen prints are also susceptible to cracking emulsion and warping. There is little that can be done to reverse any of this damage. To slow the processes of deterioration, use non-buffered enclosures and boards to store albumen prints, and place in individual archival plastic envelopes for protection.[45] If prints are unmounted, place them between museum-quality boards for support. Never attempt to flatten out warped mounting boards, as this will cause the emulsion to crack further. As long as emulsion shows no signs of damage, it is all right to carefully dust the surface of an albumen print with a soft brush.[46] One source asserts that it is acceptable to clean the surface with film cleaner, followed by denatured alcohol to prevent streaking, or with Photo-Flo highly diluted with distilled water.[47] However, it pays to be wary about any use of chemicals on historical photographs.

Gelatin and collodion prints
(c1880-1930)

Gelatin and collodion prints came to supersede the popular albumen prints at the end of the nineteenth century (*see figure 10*). They differed from the albumen prints in that the emulsion layer in which the image was created sat as a separate layer from the paper.[48] The emulsion layer was composed of light-sensitive silver salts suspended in either gelatin or collodion. The advantage of emulsion papers over the albumen papers was by virtue of the fact that while albumen papers had to be coated with silver nitrate and dried the day they were to be used in order to make them sensitive to light, emulsion papers already contained the light-sensitive material. Thus, the photographer's task was simplified. He could buy papers on which to

Gelatin print, c1890-1910
This appears to be a very early snapshot. It it poorly developed--the photographer's thumbprint can be seen in one corner.

make his prints already prepared by the manufacturer. The papers came in a wide variety of finishes—from matte to highly glossy—and many colors The gelatin and collodion also came to be preferred because they did not have the tendency to yellow as the egg whites in albumen prints did.[49]

It is almost impossible to tell collodion emulsion prints form gelatin emulsion prints without looking at their microscopic structure. It also is difficult for the untrained eye to differentiate between albumen prints and gelatin or collodion prints, besides noting the lesser tendency to yellow of the latter two. If there is doubt as to which type of the three a print is, exercise caution when working with it. While albumen and gelatin emulsions are fairly sturdy, collodion emulsions are highly sensitive to water and other solvents and abrade easily. Both gelatin and collodion prints should be placed in archival plastic enclosures and supported with museum board for stiff support.[50]

Storage:

Each type of photograph has its own specific requirements for storage. However, it is highly unlikely that most small archives will have the resources, space, time, or staff to devote to individualized storage for each type of photograph. For the sake of practicality, therefore, this guide will discuss storage conditions in terms of the best average storage for the range of photographic materials likely to be found in a collection.

In general, photographs should be kept dark, dry, and cool. Ideally, relative humidity (RH) in the storage area should be between 30% and 40%, with a maximum of 50%. The lower the temperature, the better; but since cold storage systems involve a considerable outlay of money, they are not practical for small institutions with small photographic collections. A more reasonable temperature would be 65-70°F. If the storage area is currently without one, it is a good idea to purchase a monitoring device to track these conditions. Until recently, the expensive hygrothermograph and the more economical but less useful sling pyschrometer were the main options.[51] Now a device known as a relative humidity data logger is available, however, and seems to be the best solution. Like a hygrothermograph, the data logger can track changes over a period of time but has a small size, reasonable price, and software to download information onto a computer for study.

Air filtration and purification systems are desirable for photograph storage areas, as well. These should have filters that trap particles of dirt and pollutants that could potentially settle on and damage photographic materials. The filtration system should also remove harmful gases from the air. Installing such a system is costly, of course, and other measures can be taken more cheaply to prevent contamination. For instance, make sure that the collection is stored away from copy machines and printers, as they emit damaging ozone gas. Also be aware of the chemicals that are used to clean and paint the storage area. Ideally, someone who is well-versed in collections care will perform or at least oversee the maintenance of areas where the archival collections are stored.[52]

Perhaps the easiest way you can assert control over the environment of a photographic collection is with the way in which you choose to enclose the materials. There are three levels of protection afforded by enclosures, from micro to macro:

1. *Envelope, protective sleeve, or wrapping tissue;*
2. *Box or drawer;*
3. *Shelf or cabinet.*[53]

The first level is the layer closest to the item itself. For photographs, plastic sleeves are usually the best choice. Polyester (such as Mylar), polyethylene, polypropylene, and polystyrene are all inert and appropriate for storage of photographic materials. They are usually safer than paper envelopes and sleeves, and they boast the advantage of being transparent. This eliminates the need to remove the photograph from its housing in order to view it, thereby reducing wear.[54]

The second level of protection, a box or drawer, helps

provide support and blocks out light. Boxes should be of archival quality, obviously. They should also be of appropriate size for the photograph(s) being stored. Under-filled boxes will cause the contents to shift and slump, while over-filled boxes will put undue pressure on items and cause damage as items are inserted and removed.[55]

The third level of storage might not seem terribly important, but the choice of what shelving or cabinetry to use is one that can have a great effect on the collections being housed. Wooden cabinets or shelves should be avoided. Wood produces many harmful substances that can "off-gas," or transfer, to the collections. Painted storage units can also give off damaging gases. The preferred cabinet or shelving unit is one made of powder-coated steel.[56]

Digitizing as Preservation:

Even with all the effort made toward preserving photographic collections through physical means, all photographs are slowly marching to their inevitable demise. Nothing can be done to prevent this finality. Someday, whether it is fifteen years from now or fifty years from now, the images that have been so carefully looked after will crumble into dust. With such a depressing future, it is no wonder that so many people have gotten caught up in the digitizing craze. In the past ten years, tens of thousands of images have been scanned or digitally photographed, and many have been made available on the Internet. But is digitization the answer to archivists' prayers? Or is it a gigantic waste of time and money?

Digitization at first appears easy and relatively cheap—buy a scanner and a computer, scan the original photographs, save the files, put them up on a web site. Of course, it is never that simple in reality. The man-hours alone can be prohibitive; there must be someone to devote the time to scanning who understands the criteria for digital files, not to mention someone to maintain the collections once digitized. "Depending on the quality criteria of the project, a more sophisticated system, and more expertise by the operator, are needed to successfully digitize a collection in an archival environment where future output devices are not yet known."[57] In other words, the person doing the scanning must have the skill and foresight to create digital copies that will be able to be used in the way that they were intended for a long time to come. While it is tempting to rely on volunteers and interns to complete scanning projects, it is not wise to do so unless the parameters are carefully laid out beforehand. The resolutions and format of images must be chosen wisely. More importantly, you must consider carefully what photographs you chose to digitize and why you are doing it.

According to Paul Conway, there are three reasons that digitization projects are undertaken:

1. *To protect the originals.*
2. *To represent the originals.*
3. *To transcend the originals.*[58]

In the first case, by digitizing the collection the originals are theoretically saved from the wear and tear of use. However, in some instances it has been demonstrated that when collections are made available digitally, it merely sparks interest in seeing the original.[59]

As for the second, high quality scans of original images capture enough of the information to be used as surrogates when the user is unable to access the original. This is where online access to collections comes into play. And in most cases, Abby Smith asserts, a digital copy provides all the information that the user needs.[60] Of course, as historians, it is difficult to completely believe that a digital copy of an image can stand in for the original. Particularly in the case of some of the historical photographic processes discussed earlier, it seems that something will always be lost in the transfer. Perhaps all of the information contained in the image will come across in a digital file, but the nuances of the photographic techniques and their implications for interpreting the photograph will be lost. A user looking at daguerreotypes in an online database will not see the casing of the photograph or the unique mirrored surface of the image plate. In some research situations, maybe such detailed examination is not necessary. But a user may never know what they have missed in seeing only a digital version.

Conway's third premise is somewhat separate than the other two. For someone who works in a museum setting, it can be a hard idea to swallow that a copy of something could actually be more useful than the original. However, there is a strong case for such use in the realm of photographs, particularly historical ones. It has already been shown that historical photographs often show signs of image deterioration. Where once the means to reclaim any semblance of the original image was by risky chemical processes, now digital manipulation has stepped in. "Image processing—the manipulation of images after initial digital capture—can greatly expand the capacity of the researcher to compare and contrast details that the human eye cannot see unaided."[61] The software available today has incredible capabilities to this effect. Details hidden in photographs for years can now be coaxed out.

Of course, the idea of digital manipulation brings up other concerns regarding the intent. The worry always exists that digital manipulation of an image will take on a more sinister tone. There is a vast difference between the digital enhancement of an image for the purposes of reviving its original quality and altering the contents of an image in order to change its meaning. Such alterations were perpetrated long before the digital age but were usually discovered with relative ease, where as "...it is quite difficult to ascertain the authenticity and integrity of an image, database, or text when it is in digital form."[62] Digital images can be manipulated without leaving telltale signs behind. This means that curators and archivists must strive even harder to assert control over collections "...by authenticating access procedures and documenting successive modifications to a given digital record."[63] Management of digital collections requires a great deal of vigilance.

Perhaps the most pressing concern with the digitization of photographic collections, however, is how the digital copy survives. For those who think that digitization is a one-time outlay of resources, it will be a shock when they realize that digital files must be updated as technology changes. Some people still conclude that microfilm—or manually processed print copies in the case of photographs—is a more reliable choice.[64] Such formats will always be readable. Digital information, on the other hand "is not eye-legible: it is dependent on a machine to decode and re-present the bit streams in images on a computer screen. Without that machine, and without active human intervention, those data will not last."[65] When taking on a digitization project, the long-term costs of constantly migrating the digital information to new formats must be factored in and weighed against the benefits to the collection, the user, and the institution. We cannot predict what new technologies will present themselves in the future. For now, the best practice consists of selectively choosing photographs of value to digitize, scanning them at the highest resolution possible to maximize their future uses, and saving files in an uncompressed format (such as TIFF) to avoid data loss.

Conclusion:

Given the complexity and variety of photographic processes, dealing with a photographic collection can be a daunting task. This is particularly true of an historical collection of photographs having been made by unfamiliar processes no longer in use. With some basic knowledge of what types of photographs might be represented in a small collection, an understanding on how to care for them, and some ideas to ponder regarding their future, a course can be set for the management of such a photographic collection. With proper direction, historical photograph collections can continue to help us interpret the past through pictures.

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Adult Learners and Historic Sites

by
Erin Bishop

Increasingly, greater emphasis is being place upon education in museums. Our historic sites are no exception. While the educational role of museums has long been recognized, we often only think of school children when we create and develop our educational programming. Yet our sites also can be great resources for lifelong learning. "Museums cannot afford to ignore the learning needs of adults," states a 1999 article in *Museum Practice*, "two thirds of visitors to museums are adults, and provision for adults can provide valuable links to local communities and excluded groups." Yet adult learning is seldom made a priority due to limited resources, a lack of knowledge and understanding of the needs of this sector and a lack of experience on the part of those planning and delivering these programs.

Who are Adult Learners?

The term "adult learner" generally applies to any individual whose major role in life is something other than a full-time student. This broad definition encompasses a variety of people, of differing ages, backgrounds, races, etc. *and* with different learning needs. A large percentage (25%) of these individuals is already involved in some kind of learning activity.

Self-directed learners are not involved in any course of study but are engaged in learning in some way, usually independent of a formal educational institution.

Many adults take courses on nights or weekends which do not lead to any formal qualification. This form of *adult education* involves many adults in learning through adult education providers such as community colleges.

Literally millions of adults are involved in *further education*. They are returning to school to acquire or enhance a variety of academic, vocational or professional qualifications.

More and more high school graduates are pursuing *higher education and vocational training* as well through a formal course of study at a college, university, technical institute, etc.

Despite the differences in how they pursue learning activities, these adult learners do share some common characteristics. They are "doers" who are internally motivated and learning by choice. Likewise, they can stop at any point in time. They have clear expectations about the benefits they will receive from their chosen learning program and they have preferred methods of how they learn. They come to the educational program with a wide range of experience, firmly established attitudes and many other demands on their time. In addition, these learners learn more slowly than children (although just as well) and they are likely to reject new information that contradicts their beliefs.

Why do adults choose a learning experience?

Studies have found that most adults seek out a learning experience to cope with a specific life changing event such as marriage, divorce, loss of a job or spouse, etc. Generally the more life changes they encounter, the more they seek out learning opportunities. They are also willing to engage in the learning activity before, during and after the life changing event. Not only are they seeking to increase their self-esteem, but they a have a need and a use for the knowledge they hope to gain.

How do museums and historic sites fit?
While it is impossible to meet the learning needs of all adult learners, the collections and staff of historic sites and museums provide a wonderful resource for adult learning. In this setting, adults find a physical and social context for learning. The site provides a social experience that can stimulate learning by provided memorable activities. By combining entertainment and enjoyment with education, these institutions offer an active, non-threatening surrounding which is conducive to learning.

Programming ideas for the adult learner

- Collaborate with local Department of Aging to provide in-house and outreach programs for the elderly
- Create exhibit of collections for loan to local organizations such as a public library
- Provide courses for Elderhostel, a national network of travel and program options for adults over 55
- Offer "oral history" or "memory days" by inviting the public to share memories of events in their lifetime
- Establish a "singles group" where adults can gather socially and share common educational interests
- Collaborate with local book stores for book signings or to meet local or visiting authors
- Create an interpretive theater piece
- Develop lectures, field trips, seminars and workshops and symposia
- Allow reading tutors to use your facility as a teaching tool
- Create site-based learning opportunities for Home School Parents
- Train medical students in the art of close observation by looking at portraits
- Establish a thematic book club
- Work with teachers of English as a Second Language to utilize your site

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A MOMENT IN TIME

Edited by
Chris & Susan Gordy

All Photos courtesy of the Stephenson County Historical Society.

Figure 1

This is easily one of the most interesting daguerreotypes I have ever seen. This man is looking dapper in a nifty 1850s sort of style. He is wearing a wool frock or tailcoat with a velvet collar. He has a wonderful plaid vest with a watch pocket. His white shirt is topped off with a very fashionable cravat. Notice his oddly shaved goatee, which is shaved to dip in the middle of his chin and then rests just above his jaw line. He wears his hair parted to the side.

Figure 2

This lovely lady from the late 1840s has a beautifully printed gown with a meticulously pleated fan front bodice. A chemisette is visible underneath the slight v-neck bodice. She has the typical hairstyle parted in the middle and pulled over the ears and worn probably pulled into a bun resting on the lower half of the back of her head.

A MOMENT IN TIME

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All Photos courtesy of the Stephenson County Historical Society.

Figure 3

This is a great tintype of a woman from the late 1850s to the early 1860s. She has a lovely spoon shaped bonnet complete with flowers and decorative ribbons atop of her lavishly braided hair. Her dress bodice is darted and is complete with decorative buttons, belt and detachable collar. Her beautiful paisley wool shawl completes her outfit. She also appears to be wearing a hoop under her voluminous skirts.

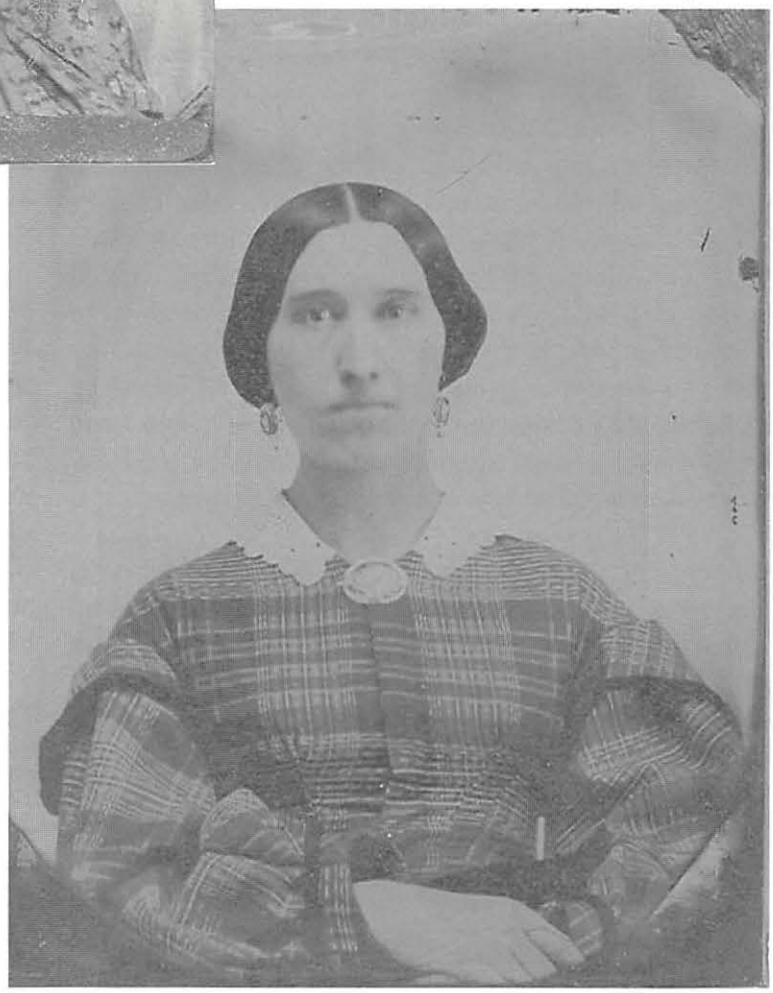
Mark your calendars for the 2006 Fall Conference in Grayling, Michigan. November 9-11, 2006

Figure 4

This lovely lady is a paradox and picture of style. Her hair is parted in the middle and pulled back off her ears which is typically an 1860s hairstyle which matches the style of this form of photography. Her dress is the paradox. Let's start with her bodice. It is an open boat neck style commonly seen on much younger children. However, this is a young woman so this style isn't uncommon. What is so striking is the treatment of the bodice. Rather than a fan front treatment, she has inserted gathered strips over a fitted base. If you look closely at her sides you can see how nicely fitted the dress is. Her sleeves are pagoda sleeves with what appears to be a cap or some type of decorative treatment. She also wears undersleeves made of a very fine cloth. The print appears to be a lovely floral sprig.

This young woman proves challenging to date. Her hairstyle bears striking similarities to the early to mid 1840s while her dress style is definitely early to mid 1850s if not a little later. The plaid and more than likely silk fabric is fashioned into a darted bodice with bishop sleeves and caps at the shoulders. Both her wrists and cap sleeves have an applied trim. She is also wearing what appear to be leather gloves and a lovely white embroidered collar. Her large earrings and brooch complete her outfit.

Figure 5



Seeking the Old Paths: Shape-Note Singing at Eagle Creek

by
Peter Ellertsen

"[S]eek the old paths and walk therein."

- The Sacred Harp, Denson revision (v).

After a supper of barbecued lamb and sauerkraut on the first night of the Midwest Open-Air Museum Coordinating Council's fall 2005 conference, we sang from *The Sacred Harp* in a guest lodge at Eagle Creek Resort in downstate Illinois. Some of the people I've been singing with for years at Lincoln Log Cabin State Historic Site and New Salem Historic Village ranged ourselves around a long table, while 15 or 20 others I didn't know trooped upstairs to sing on a balcony overlooking the hospitality suite.

No way, I thought, this isn't going to work. The room's all wrong, too big, odd angles, plate glass windows and carpeting instead of a rectangular, pine-plank country church. Plus we're in the middle of an after-dinner social hour, and there's at least 50 people standing around talking and, well, socializing. They aren't even going to *hear* us. But veteran shape-note singer and folk performer Tim Eriksen stood up and set a pitch. We all joined in, including the folks on the balcony, and I felt better. Loud singing equals good singing, in our tradition, and our voices were good and loud. They filled the room.

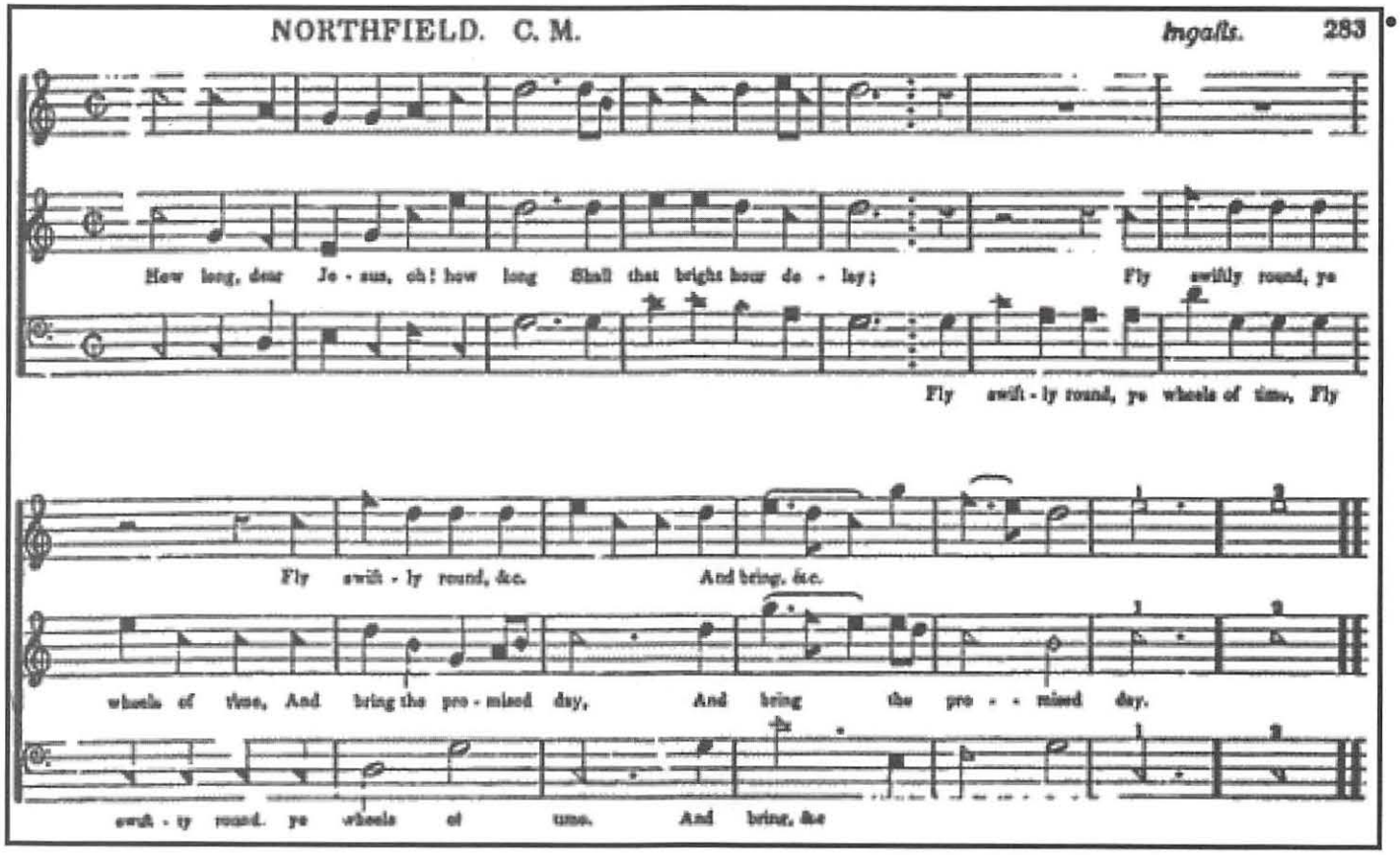
Our third or fourth song was No. 155, Northfield. It's a "fuging tune," an 18th-century New England musical form with bass, tenor, alto and treble voices coming in one after the other like in a round or a fugue. (Hence the name.) [1] As the voices on the balcony came in, part by part, I was reminded of something in one of Harriet Beecher Stowe's novels, a description of the fuging tunes she heard during her childhood:

> Whatever the trained musician might say of such a tune as old Majesty [by William Billings], no person of imagination or sensibility could hear it well rendered by a large choir without deep emotion. And when back and forth from every side of the church came the different parts shouting --
>
> On cherubim and seraphim
> Full royally He rode,
> And on the wings of mighty winds
> Came flying all abroad,
>
> there went a stir and thrill through many a stern and hard nature ... (Chase 131)

So here we were at a lakeside golf resort, and the parts were shouting back and forth across the guest lodge like a New England church of the 1820s.

Even for a baby boomer like me who learned shape-note singing not as a family tradition but as an art form picked up during the folk revival of the 1970s, it was "a stir and a thrill" to see new people taking it up. A lot of the folks on the balcony at Eagle Creek were in their 20s and 30s, from Conner Prairie in Indiana where Tim had planted the seeds of shape-note singing several years earlier. Sacred Harp singing is a traditional art form, and those of us who practice it are mindful that it's always a generation away from dying out.

There was a lot for an old shape-note singer to be thrilled by during the fall conference at Eagle Creek. It was hosted by interpreters from the Lincoln Log Cabin State Historic Site in nearby Lerna, Illinois, and shape-note singing has long been part of the interpretive mix there. Tim Eriksen led a Sacred Harp singing school all day Thursday; we had the impromptu singing that night; and Eriksen spoke Friday on his experience adapting the centuries-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How long, dear Je - sus, oh! how long Shall that bright hour de - lay;
Fly swiftly round, ye
Fly swift - ly round, ye wheels of time, Fly
Fly swift - ly round, &c.
And bring, &c.
wheels of time, And bring the pro - mised day,
And bring the pro - - mised day.
swift - ly round. ye wheels of time.
And bring, &c

old musical tradition to the demands of the 2004 movie *Cold Mountain*. And Saturday morning I drew on my experience at New Salem to lead a discussion on singing the Sacred Harp in a living history environment, assisted greatly by singers who practice what I was preaching at Lincoln Log and Conner Prairie.

In addition, a resource group on music was formed at the conference as well as a discussion thread on the MOMCC website. Eagle Creek was my first MOMCC conference, and I came away from it charged up by the possibilities for bringing together two worlds I cherish -- traditional shape-note singing and living history. Here are some tentative conclusions, based on the sessions I attended (including my own) and some of the informal discussions I had at Eagle Creek.

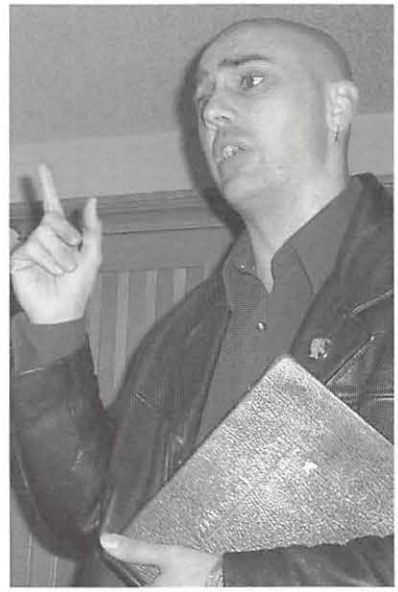
> Since the Sacred Harp tradition preserves a considerable body of early American vernacular religious music and incorporates it into in a living tradition of performance practice that dates back nearly 200 years, the tradition has a lot to offer those of us who do living history. By observing traditional practice, we can recreate an important community event. And from traditional singers, we can learn how to sing in an approximation of the old-fashioned way.

> Since the Sacred Harp and allied shape-note traditions flourished most abundantly in the South after the Civil War, the tradition as it has come down to us today appears to reflect early 20th-century practice in the South as much as it does earlier periods. I believe we have to use caution in adapting it to Midwestern historic sites, especially in first-person interpretation, but adaptations can be made without violating the spirit of the music. Eriksen's experience with the filming of *Cold Mountain* was that adaptations in fact were needed to preserve that spirit.

> Since it is difficult for singers to maintain shape-note singing groups away from the South and major metro areas in the North, historic sites in the Midwest have an opportunity for community outreach by nurturing Sacred Harp singing. That's been our experience at New Salem, where the New Salem Shape Note Singers began as a group of volunteer interpreters but have developed over the years into a community group that preserves a close association with the historic site.

The story of shape-note singing has been told elsewhere, including a brief outline in the paper I presented at Eagle Creek. [2] Suffice it here to say it was based on 18th-century

New England vernacular hymnody, and it flourished first in Virginia's Shenandoah Valley and then throughout the Old West before about 1850. So it preserves a significant body of songs from 18th-century New England and early 19th-century camp meetings. As it came to be replaced by a more genteel form of congregational singing by the mid-1800s, it continued to flourish in the South after the Civil War -- often in competition with gospel music. Of the four or five surviving shape-note traditions, the Sacred Harp is the most musically conservative. It is also the tradition that was picked up by Northern folk musicians in the 1970s and 80s, and thus the only shape-note tradition that has experienced a revival nationwide. It is, therefore, the tradition that has the most to offer us in the Midwest as living historians.



Tim Ericksen at Eagle Creek.

As it comes down to us today, shape-note singing is a deeply conservative, largely Southern tradition. Its most widespread and vigorous form in the 21st century is known as the Sacred Harp, named after its 1844 tunebook. "Sacred Harp singing," says music professor Warren Steel and Sacred Harp singer of the University of Mississippi, "is a non-denominational musical event emphasizing participation, not performance." While many of its performing practices, including the hollow square and a characteristic brisk tempo, appear to derive from the late 19th and early 20th centuries, others can be traced back to camp meetings and singing schools many years earlier. Its adherence to the old ways is reflected in the dedication of the 1991 edition to "the memory of the illustrious and venerable patriarchs who established the Traditional Study of Sacred Harp singing and admonished their followers to 'seek the old paths and walk therein'" (v).

Tim Eriksen: 'Dealing with a living practice'

Tim Eriksen was invited to speak at MOMCC on his experience with the soundtrack to the Civil War movie *Cold Mountain*. [3] Originally hired by director Anthony Minghella and sound producer T Bone Burnett as a technical adviser, he wound up, ironically enough, working with traditional Sacred Harp singers in Alabama and 50-plus extras in Romania, where the movie was shot, to bring an authentic U.S. Civil War-era sound to the screen. His talk, illustrated with clips from the movie, ranged from reminiscing about what it's like to work with movie stars to musing about how to bring the past alive.

Reporter Nathaniel West of *The Times-Courier* in nearby Charleston, Illinois, caught the gist of it very well when he said Eriksen "was less concerned with historical precision than he was [with] faithfulness to the overall tradition of the a cappella style of group singing in the South." During and after Eriksen's talk, participants in the breakout section discussed, again in the words of West's newspaper story, "the larger issue of historical detail" in a living history setting and "how much is too much" (1-2). Here's another way of framing the issue: Is it more important to recreate the snippets of information we may have about a song in written sources, or to duplicate the emotional context it had in the 1860s? When the two conflict, how do we strike a balance?

At times Eriksen found it better to sacrifice strict adherence to the known facts of history in order to capture a larger truth about what the music has meant to people over the years. "We had to ask ourselves, 'What's really important,'" he said. "We're dealing with a living practice of social singing that has evolved over the last 150 years."

One of the songs featured in the movie, for example, is a haunting early 19th-century folk hymn often known by its title, Idumea. If you're familiar with the movie, it is the choral background to its panorama of carnage at the Battle of Petersburg. It is also one of the powerfully moving hymns we sing in the Sacred Harp tradition. The historical problem is this: Civil War-era editions of the songbooks used in western North Carolina, where the movie is set, print Idumea in three-part harmony, but Sacred Harp singers today know the song with an alto part added in 1911. To ask modern altos to forgo the part, and its astringent harmonies, would be false to the tradition -- to the living practice. So the singers on Sand Mountain sang the music in the tradition as it has carried down to the 21st century, and it worked. "My feeling was," Eriksen said, "in order to get the sound right, we should just go ahead and sing it as people were familiar with it. ... So from the very start, we were not trying to recapture the authentic practice in North Carolina in 1860."

Singing in the tradition not only worked, it worked beautifully. Reviewing the movie's soundtrack CD for *Rolling Stone,* Gaylord Fields noted performances by Jack White and bluegrass diva Alison Kraus, but added the soundtrack's "salvation is the Sacred Harp Singers at Liberty Church, a shaped-note choral group that delivers its two hymns with an otherworldly intensity."

Eriksen said the critical plaudits come as no surprise, and they come because of a synergy you find when a group of singers comes together. "You can't just make good Sacred Harp singing happen," Eriksen said. "It's not good music for recording. ... There's something at the core of this music, when it's washing over you, that communicates something about our history."

'Go South. Visit <fasola.org>. Show respect.'

My presentation came the following day. It turned out a little bit like the 18th-century novel *Tristram Shandy,* a discursive literary romp that ends three weeks before its main character is even born. Instead of reading the passages I'd marked in my paper, I began my session by going around the room and asking people what they knew about shape-note singing and what they wanted to know. That led to a freewheeling discussion that was still gathering momentum when our 45 minutes were up. In the audience were several shape-note singers from Lincoln Log Cabin and Conner Prairie, and I relied on their experience as well as mine at New Salem to address the issues that came up. Out of our discussion, came these points:

- *Go South.* As we talked about the value of learning the Sacred Harp tradition from those who have nurtured it over the generations, I decided if I had two words I hoped people would take back to their interpretive programs, those two words would be: "Go South." That's where the traditional singers are. For Midwesterners who want to learn the Sacred Harp, that often means Sand Mountain in northeastern Alabama. It's a straight shot down Interstate 65, so it's readily accessible from the Midwest.
- *Fasola.org.* As we continued, I added a third word. A web address, actually. In the Midwest, strong local groups flourish in Chicago, Minneapolis, St. Louis and several smaller metropolitan areas. They can be located by studying the <www.fasola.org> website. Valuable information is available there, ranging from MP3 sound files to an exhaustive bibliography and a concordance of the 1991 Denson revision of *The Sacred Harp*. But I think the networking opportunities are most important; look up a local singing on the website, and go to it. The Sacred Harp is a living tradition, and it is best learned from the people who sing in it.
- *Respect.* Toward the end of the session, we added a fourth word. Since the Sacred Harp is religious music, the people who carry on the tradition tend to be deeply religious themselves. The music appeals to people of different faith traditions, or no religious affiliation at all, but at bottom the it is deeply spiritual. Even as we adapt the music to secular purposes at a historic site, I think we have to respect its origins -- and the people who share their traditions with us.

A common thread running through the discussion was tradition. Here's why. The Sacred Harp is a living tradition, often handed down from generation to generation as a family heritage. Even though Sacred Harpers sing from a book, important parts of the tradition are oral (see Cobb 40-45). And as Tevye the dairyman reminds us in *Fiddler on the Roof,* tradition is how we keep our balance (quoted in. "Fiddler," IMDb). When I began singing in the allied Old Harp singing tradition as a graduate student at the University of Tennessee during the 1970s, and I still remember country singers telling the UT folks, in a very kindly way, "Y'all sing too pretty." Traditional shape-note singers are extraordinarily gracious with learners of

Singers take part in the "Christmas on the Prairie" event formerly held at Lincoln Log Cabin State Historic Site. (Photo courtesy of JoAn Baker)

differing cultural values, as John Bealle points out in his book *Public Worship, Private Faith* (xi-xv, 188-244), but they do hope we learn the tradition as they have handed it down from generation to generation.

Getting started:

So how can interpreters at a historic site or living history farm get into Sacred Harp singing? To a great extent, of course, it depends on the site. But, as always, it begins with historical research. In central Illinois, we interpret an early 19th-century cultural milieu in which people sang from a shape-note tunebook. Yet there is evidence that at least the repertory and the loud, uninhibited singing of the old shape-note tradition were more widespread than that. And they were not limited to the South. In the liner notes to a recording called *The Hookes' Regular Sing,* Tim

Shape-note singers at the Illinois Historic Preservation Agency's "Looking for Lincoln" celebration in 2002 in downtown Springfield. (Photo courtesy of JoAn Baker)

Eriksen says, "if we poke around in the shadows of the 19th century we discover a complex and heterogeneous New England musical landscape with plenty of room for the old tunes and tunes much like them." The old Yankee harmonies didn't die, he says; they "became popular music." My research at New Salem focused on the southern Appalachian folk traditions carried into the Ohio and Mississippi valleys in the early 1800s, but I strongly suspect that similar traditions of vernacular singing would have been carried west by the New Englanders who settled the prairies a few years later.

When I joined the New Salem Shape Note Singers ten years ago, one of the first things I did was to pore through county histories and old settlers' reminiscences to see what songs I could document. So now when we sing "On Jordan's Stormy Banks" or "How Firm a Foundation," we can tell visitors we know they were sung at Rock Creek campground just a few miles from New Salem. I think that's important.

Yet when we sing as a group at New Salem, we have to balance strict accuracy to written documentation with the spirit of the music. We sing in the Sacred Harp tradition as it has been handed down to us, even when it is anachronistic to the 1830s; we find, as Tim Eriksen found in adapting the music for a movie, that by doing so we can best bring alive the spirit of the old songs. But when I interpret stations as a volunteer in the historic village at New Salem, I play the old songs on an Appalachian dulcimer in as traditional a style as I can conjecture and I speak of singing at Rock Creek campground and family gatherings at the Rutledge Tavern without mentioning the Sacred Harp. [4] So my advice to people at another historic site would be to start small. I wouldn't try to bring the entire Sacred Harp tradition on site, at least not in first person interpretation, but I would learn some of the repertory and try to approximate the uninhibited style of singing I heard from traditional singers.

Our experience at New Salem suggests another line of approach, too. Helping to start a Sacred Harp singing group in the community can be a valuable form of outreach. It can bring in volunteers and it can help nurture an important traditional art form. At New Salem, shape-note singing began in the mid-1990s with then-theater director Phil Funkenbusch and a handful of volunteer interpreters, with a major assist from singers at Lincoln Log Cabin who came up to New Salem to share their experience (see Ellertsen, "Shape-note"). At the same time, the word went out around Springfield that New Salem was looking for shape-note singers. I missed the Old Harp singings I'd left behind when I moved to the North, so I got involved. Others joined us after they heard us singing in the historic village during summer festivals or the fall Candlelight Walk. In time, we began singing off site, in each other's homes and churches during the off-season, and before long at community festivals and historic sites across central Illinois. In 1999 we joined the Charleston group in bringing Hugh McGraw, a Georgian who is considered the dean of Sacred Harp singers, to a singing school at Decatur's Rock Springs Environmental Center.

Usually we share off-site billing with the Charleston singers, so it raises the profile of Lincoln Log Cabin as well as New Salem. Just as important, our activities contribute to the local arts community. We have sung in area Methodist, Lutheran, Mennonite and Unitarian-Universalist churches and Springfield's Dominican motherhouse, as well as public libraries, village squares, fish fries and other secular venues. In the past year we held the Illinois state singing convention at the Old State Capitol, and we sang twice at the new Abraham Lincoln Presidential Library during FirstNight, a New Year's Eve program sponsored by the Springfield Arts Council. In short, we now have presence for Sacred Harp singing in downstate Illinois, and it would not have been possible without the support we have received from our two historic sites.

Notes

[1] The spelling "fuging tune" is preferred by many writers on the subject for two reasons: (1) It was used by 18th-century writers on the subject, including people like William Billings who wrote them. (2) It helps underscore the subtle point that they are not fugues like those of J.S. Bach. Fuging tunes feature staggered, imitative entrances for the parts but not the structural complexity of a fugue.

[2] Slightly edited, the paper is posted to my Springfield College/Benedictine University faculty webpage at <http://www.sci.edu/classes/ellertsen/livinghistory.html>. In preparing this article, I also relied on the articles on Sacred Harp music in the online *Wikipedia* encyclopedia, both of which I found to be valuable summaries that show clear signs of scholarly review.

[3] With the exception of quotations attributed to the Charleston *Times-Courier's* article, my account of Eriksen's account is based on my own notes and an account ("Tim") on the Appleseed Records website.

[4] Playing the Appalachian dulcimer at a historic site away from the South raises a separate set of issues. See my "Pick-and-Noter Pages" at <http://www.sci.edu/classes/ellertsen/dulcimer/pickandnoter1.html> and my occasional articles on shape-note tunes for dulcimer players at New Salem archived on my web log at <http://www.mackerelwrapper.blogspot.com/>.

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Getting Started: A Sacred Harp Discography

It goes without saying the best way to listen to traditional Sacred Harp singing is to hear it sung live, and it is even better to join. But it can be a long time between traditional singings. Fortunately, there are sound recordings available. The best, according to Berkley Moore, a shape-note singer at New Salem and compiler of the list of shape-note recordings on the Fasola.org website, are on small, independent labels put out by people who sing themselves.

Berkley recommends Mule Day and Amazing Grace. "Both ... were recorded by nearly 50 exclusively well-known Southern singers in 2004," he says. "Both of these generously long recordings are available for a minimum donation of $10 plus $2 postage from the Joe Beasley Memorial Foundation." They also have available a double videocassette in VCR format of a singing school conducted by Elder J. L. Hopper, pastor of Gum Pond Primitive Baptist Church in Morgan County, Alabama. Proceeds go to a variety of Sacred Harp educational activities.

A number of singers tape the conventions they attend, North and South, and the best of their field recordings capture the energy of a live singing. Berkley recommends "any of Tom Mitchell's recordings at LoudHymns.com." The website includes perceptive thumbnail descriptions of the singings.

Highly recommended, especially for people who are new to the tradition, are three reissues of LPs on Richard DeLong's Morning Trumpet label of Sacred Harp recordings made in the 1960s: *Sacred Harp Singing at the Old Country Church*, *Fasola Is Here to Stay* and *Original Sacred Harp: Fasola Singing from the 1960s*.

"These recordings were designed to demonstrate the style and are therefore a little more subdued than what one hears at a singing, but are nontheless spirited and also made by top-notch Southern singers exclusively," says Berkley. "They are just subdued enough to provide a good introduction to anybody who is accustomed to more traditional choral fare."

Tim Erickson has reissued a recording by the Northhampton Harmony singing group called The Hookes' Regular Sing that may be of particular interest to people who interpret New England lifeways. His liner notes delve into a facet of music history not readily available elsewhere. You can order it from several websites.

Finally, if you are interested in the authenticity of the earliest recordings, County Records has two CD collections of 78s from the 1920s onward. *Allison's Sacred Harp Singers: Heaven's My Home* (CO-CD-3531) features that Alabama group's recording sessions in 1927 and 1928. *Religion Is a Fortune* (Co-CD-3532) collects recordings by several groups from 1928 to the early 50s. Both carry extensive liner notes.

- Peter Ellertsen

Addresses

Joe Beasley Foundation, Attention: Sarah Beasley Smith, 431 Woodland Road, Bessemer, AL 35020. <http://www.joebeasleymemorialfoundation.org/>.

Morning Trumpet Recordings, c/o Richard DeLong, 3183 Warrenton Court, Douglasville, GA 30135 <http://www.cdbaby.com/cd/wmshc>.

County Records, P.O. Box 7405, Charlottesville, VA 22906.

LoudHymns.com. <www.loudhymns.com>.

NEW MUSIC RESOURCE GROUP

Last summer (2005) I had a chance to sit down with your now President Rob Martin and Editor-In-Chief Pete Noll for an afternoon of relaxing and listening to some folk music collections. As the day wore on, the subject of music in history came up and how we could find out if there were more people out there interested in this subject matter. The idea of a new resource group for MOMCC quickly came to mind and we found ourselves excited with the prospect of this possible new group.

Well, during this last MOMCC Conference, Fall 2005, a new Music Resource Group was indeed formed and held their first meeting with thirteen people present. The meeting opened with an explanation of the purpose of resource groups and how they can help further the interest of the subject matter through magazine articles and conference session ideas. The purpose of this group is to explore all of the areas that music can help enhance; programming, events, exhibits, and everyday interpretation. Music, whether you like it or not, influences all of us on a daily basis and remains one of the ties that everyone has to each other and our past.

THE BROOKLYN PLYMOUTH MINSTREL TROUPE.

In our meeting the first topic of conversation was using sheet music that is copyrighted and performing songs and pieces, which could also follow copyright laws. Though an answer to the question did not come up, the age of the copyright for individual songs and/or pieces was brought up as a possible direction.

Most of the people present at the meeting had attended the shape note singing workshop and would really like to see more music inclined workshops in the future. Some ideas for possible workshops were historic children's songs and possibly some instrumental lessons.

The conference session idea that came up was for a roundtable discussion on how different sites are using music as an educational and interpretive tool. Sites represented would be using music for specific occasions, programs or events. How music is possibly changing the visitor's expectations of the sites would be another item of interest to hear from the representatives. One of the members of the group who currently works at Conner Prairie graciously agreed to be one of the panel members. Since the time of our first meeting I've found two more speakers for this program, one from Heritage Hill in Wisconsin and the other from Carriage Hill Farm in Ohio.

Rob Martin, MOMCC President, explained to the group that we needed two volunteers to head up the new resource group. Chris Gordy volunteered to be the Chair, and Melinda Carriker volunteered to be a Co-Chair.

The next meeting will be held during the Spring Conference 2006 in Lancaster, Ohio. I hope to see more people come to this second meeting and don't forget to bring along something to play, if you're so inclined.

Chris Gordy is Director of the Stephenson County Historical Society.

Candace Tangorra Matelic Award

The Midwest Open Air Museums Coordinating Council (MOMCC) has established an award for essays in honor of MOMCC's first president, CandaceTangorra Matelic.

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This $200 cash award recognizes the best essay submitted to the awards committee related to MOMCC interests as follows:

to promote excellence and to provide a forum for the interchange of materials, information, ideas and consideration of professional issues within the open air, interactive, and historical museum professions.

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Previous Winners

2005 – Merrilee Garner
"Community Collaboration: Schools, Museums, Historical Societies and You"
Vol. 26, no. 2

2004 –Debra A. Reid
"Living History's Long Row to Hoe: Midwestern Open Air Museums and Twenty-First Century Threats and Triumphs"
Vol. 25, no. 2 & 3

2003 – Anneliese Detwiler
"Mission Possible"
Vol. 24, no. 3

The winning essay appears in the MOMCC Magazine.

The deadline for submission is August 1, 2006

Send entries to:

Rick Musselman
7800 East Shull Road
Dayton, OH 45422

rmusselman@metroparks.org

25th Anniversary Endowment Fund

Candace Matelic, founder of MOMCC, has pledged the first donation to the MOMCC endowment - $2,500, which she challenges MOMCC members to match 3 to 1. By the campaign's end the fund will increase to at least $10,000. Pledges already stand at $3,097. MOMCC established the endowment to honor the organization's 25th anniversary. The interest from the $10,000 investment will increase MOMCC services to members, including but not limited to fellowships to attend MOMCC and ALHFAM conferences, invited speakers at conferences, and special publications.

Contributions of any amount are welcome, and all funds will be restricted. Please use the endowment as an opportunity for planned as well as memorial giving. Contributions may be made in installments, with billing occurring twice during FY 2004-2005 (Sept. 1-Aug. 31) and twice during FY 2005-2006.

Please make your tax-deductible contribution today by completing the form below and mailing it to the MOMCC treasurer, Debra A. Reid. You will receive a thank-you letter that will serve as proof of your contribution.

Contributors will be listed in each fall issue of the MOMCC Magazine. If you wish to remain anonymous, please indicate that on the contribution form.

MOMCC thanks you for your support.

25th Anniversary Endowment Fund Contribution Form

Memorials: This donation recognizes the following individual (can be living!!)_____

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FROM THE BOOK SHELF

The John Deere Story: A Biography of Plowmakers John and Charles Deere

By Neil Dahlstrom and Jeremy Dahlstrom.
Introduction by David Vaught.
Dekalb: Northern University Press, 2005.

Ask any kid today what John Deere was noted for and his answer would probably be for the invention of the lawn mower. Ask most Mid-western adults and they would answer the invention of the steel plow. Well, John Deere didn't invent either one. John Deere's fame lies in his and his son Charles's entrepreneurial skills in developing, manufacturing and marketing quality steel plows in a tumultuous period of American history; and this is the story that Neil and Jeremy Dahlstrom weave in their new book *The John Deere Story*, published by the Northern Illinois University Press. This is the first book the reviewer has read that refuted the long held urban or rural legend that John Deere was the inventor of the steel plow. Having to draw from few primary sources and a exhaustive search through company financial records, reminisiances, as well as contemporary newspapers and magazines articles, the Dalstrom's were able to produce an interesting biographical history of these two agricultural giants.

Their story begins as John Deere, a debt-ridden Vermont blacksmith with few prospects, arrives in 1830s frontier Illinois to set up shop to serve the local farming neighborhood.. His recognition of the need for and development of a plow that could efficiently break the tough prairie sods set him on a path out of his little blacksmith's shop. As demands for his innovative plows increased, he, by using his native skills and partnerships, was able to build a plow manufactory near the banks of the Mississippi River in the small town of Moline, Illinois.

John's son Charles joined the company during a time of a stumbling agricultural depression and the rumblings of an impending Civil War. Charles Deere had the advantage of the formal education that his father lacked but shared his father's ambitions to continue to provide the best quality products for the farming community for the least amount of money. The next few decades saw John more comfortable on the shop floor among his workers and Charles assuming more and more of the business decisions and moving the company through a series of lawsuits, labor unrest, mergers and acquisitions. Both John and Charles were products of their times, an age of self-made men who participated not only in expanding national agricultural manufacturing interests but also active in local, state and national political and social affairs.

Perhaps because of the lack of family primary sources for this book, the authors, having to rely upon company publications, tend to repeat a plethora of the company's gloss in describing the virtues of the Deere family. This reviewer also felt that there was a need for an illustration to accompany their written description of plow nomenclature. Overall their book is an excellent concise study of two entrepreneurial gentlemen, father and son, who seemed to be able to maintain their personal and business ethics in the age of "Robber Barons". *The John Deere Story* is illustrative of hundreds of blacksmiths, mechanics and tinkerers who successfully or unsuccessfully transformed American agriculture in the 19th century.

R. Lee Slider, Retired Cultural Interpreter, Macon County Conservation District, Decatur, IL

ALHFAM 2006 CONFERENCE FELLOWSHIPS

Do you need financial aid to attend the Annual Meeting in Baton Rouge, LA? If you are a 1st, 2nd or 3rd time attendee, you or your institution are a member of ALHFAM, and you have not received a fellowship in previous years, you are eligible to apply for a fellowship. 2006 fellowships cover conference registration and a stipend of $85.00 towards the cost of accommodation from Sunday night to Friday morning. Recipients are required to submit an article for publication in the ALHFAM Bulletin or submit a paper to the Proceedings during the next year. Applicants who have been accepted to present a paper at the meeting are especially encouraged to apply.

To apply, please mail or e-mail one copy of your application, to each of the addresses below (Ed, Gwen, and Michelle). Your application must include:

1 Cover letter stating why you wish to attend the meeting, how you intend to contribute to ALHFAM, explanation of financial need, indication of ALHFAM membership status, how many annual and regional meetings you have attended (none, one or two), contributions to the organization, membership in a professional interest group. Please limit this to one page.

2 Résumé must include 2 references and be limited to two pages.

3 Abstract of article you would submit to the ALHFAM Bulletin or Proposal for Presentation at Annual Conference, 100 words maximum.

Failure to adhere to any of these guidelines will mean that your application will be disqualified.

Applications will be marked on the following criteria:

1 Past participation in ALHFAM, its regional groups and potential for future contribution
2 Participation in living history or agricultural museums
3 Rationale for attending annual meeting
4 Quality of abstract
5 Financial need
6 Presentation of application
7 Presenter at 2006 meeting

Applications must be mailed, or e-mailed, to each one (all) of the following addresses:

When e-mailing your proposal, please use the subject line "ALHFAM 2006 Fellowship."
Deadline for application: May 1, 2006. Applications received after this date will not be considered. Good luck!

Ed Schultz
ALHFAM Fellowship Committee
Colonial Williamsburg Foundation
Rural Trades
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IN THEIR OWN WORDS

Excerpts from the: Proceedings of the Stephenson County Agricultural Society

Edited by
Chris Gordy

Wednesday June 21st 1854
The Executive Committee of the Stephenson County Agricultural Society met pursuant to adjournment

Resolved that a Fair be held at the Court House in Freeport on the first Wednesday of October next to commence at Eleven o'Clock A M. On motion Resolved that a Committee of four be appointed to make preparatory arrangements for holding the fair: Whereupon the following gentlemen were appointed said Committee to wit Rollin M. Witt Charles Rosenstiel Charles Bagg John Barfoot.

On motion Resolved that the following Committees be appoint to wit: a Committee on Horses, Cattle Sheep, Swine, Fruit, Vegetables, Butter & Cheese manufactures Domestic Fowls Grain, Household arts, Fancy Articles, Flowers, Whereupon:

W. S. Burgess Francis Foley & Charles Butter & ~~W. S. Burgess~~ were appointed a Committee on Horses.
Wm H. Rhodes John H. Adams Loring Snow
Committee on Cattle
Josiah Clingman J. K. Brewster J. A Davis
Committee on Sheep
Norman Phillips Wm M Buckley & Daniel [Lock]
Committee on Swine
Samuel McAfee John Barfoot & David C. Martin
Committee on Fruit
John A. Clark Geo. Purinton & C Rosentiel
Committee on Vegetables
Lorenzo Lee Alanson Bacon H R Witt
Committee on Butter and Cheese.
A A. Babcock A. Rice and C. F Taggart
Committee on Manufactures
Charles Waterman D. S. Brewster & S. McAfee
Committee on Fowls
Conrad Van Brocklin J. Hart J. M. Lawver
Committe on Grain
Mrs. E. H [illegible letter] Sanborn, Mrs. J. G. Beder Mrs. J. B. Smith
Committee on Household arts.
Mrs. J. A. Clark, Mrs. L W. Guiteau & Miss Sykes
Committee on Fancy Articles
Mrs. Purinton Mrs. McCune Mrs O. Taylor
Committee on Flowers
Committee's of Entry
On Stock John Coates E. W. Salisbury
"Fancy Articles, Household arts & Manufactures
Charles Betts & Charles A. Clark

Resolved that all articles be Entered by Eleven o'Clock A. M.

Resolved that O. W. Brewster use his influence to procure some person to address this Society on the subject of agriculture 9 on the day of the fair to be held in October next)

Resolved that this meeting be adjourned to Wednesday the 13 th. day of September next 10 o'clock A M to meet at the Court House.
Wm Preston Secy.

September 13th A D 1854
The Executive Committee met pursuant to adjournment Present O. W. Brewster President Wm S. Burgess J A. Davis Horman Phillips M Lawver James S. Taggart Lorenzo Lee John Barfoot, Samuel McAfee

Resolved that Wm F. Black be appoint one of the Committee on Fancy Articles in the place of Mrs. L. W. Guiteau and Wm. C Waterman in the place of Miss Sykes.

Resolved that John Swansey be appointed one of the Committee on Fancy Articles Household arts and Manufacutres to fill the place of C A. Clark deceased.

Resolved that the Secretary procure 200 hand Bills to be printed and call on the Treasurer for funds to pay the expense.

Resolved that a Committee of three be appointed together with the Treasurer and Secretary to determine what premiums and diplomas for articles exhibited at the Fair shall be awarded to persons entitled thereto. And that John H. Addams, E. Torrey and J A Davis Compose said Committee
Wm Preston Secy. Adjourned

List of Premiums awarded and to whom, for exhibitions at the fair held for Oct. 1854.

S. F. Taylor for the best Stallion 3 yrs old and upwards [*above the word "upward" reads "[Pat of Report"*]
T. W. Cockerell 2nd Best do. Do. Pat of Report
Jacob Habel best 2 yr old do. Patent of Report
John L. Lloyd best two year old Colt. Do.
John L. Loyd best broodman and Cold Dorus Annual
Samuel Young best Sucking Colt Patent of Report
Erza B. Gillet 2nd best 2 yr old Colt Do.
D. A. Knowlton Best Span Carriage Horses Do.
Chauncey Stebbins best Bull 3 yrs old upwards Pat of Report $2 Dols.
Wright H. Beeman 2nd best Bull Pat of Report
William A. Hawking Best 2 yr. Old Do.
J A. Davis 2nd best one yr old bull P. of report
James Gettemy best one yr old Bull Do.
Schyler Barker best matched Span Bay Horses Pat of Report
F. Wilson Best Calf Do.
Ezekiel Brown 2nd best Calf Do.
C. Rosenstiel best yearling Heifer
Ezekiel Brown 2nd. Best yearling Heifer Morrells Sheep Husbandry
Chauncey Stuffins best Cow. Book on domestic Animals
C. E. Berry 2nd best Coe. Patent of Report
Wm H. Rhodes best pr. Fat Steers 3100 lbs. Pat of Report
E. R. Ross best Yoke Oxen Do.
Wm. Swanzey 2nd best do
Charles Rosensteil be Fr. Mr. Buck One Dol & P. Of Report
" " Best Leicester Buck Morrells Sheep Husbandry
" " Best Flock of Ewes
" " Best Boar Diploma
Davis and Carnefi—Best Span mer. Buck 1 Doll. P. O. Rep
Luman Montague best exhibition of Apples P. O. R & Elliots Fs. Book
E. Ordway 2 do. & Goose Berry & Eggplant POR & Elliot Fruit B.
J W. Pickard Good Specimens of Apples Pat of Report
P. A. Tisdel do do do
A. J. Gardner do do do
Doct. C. Martin Exhibition of Peaches do
J. A. Davis do do
Elliots Fruit Book
Mary A. Winslow Best Quilts Sewing Bird
Mrs. J. Addams 2nd do. do. Sewing Bird
Mrs. S. Barker best piece of Carpet Sewing Bird
Mrs. L. W. Guiteau Best Hat 2 Best Cap (Haps & Mishaps)
Mrs. Hawes & Miss Sykes 2nd best Hat & best Cap. T. Lottings & Egypt
Mrs. Powell best Embroidery
J. H. Mannys Reaper & Mower Pat. of Report
S. B. Putnam 4 kettles cast in Freeport Pat of Report
Northwestern manufacturing Co. Best Stirring Plow with Revolving Coulter Patent Of Report
G. Tate Best pr. Horse Shoes Do
Geo. A. Hicks best Silver plated Harness Do
W. Clark Dress Coat (best) Do
A. C. Gaian best Military Coat Do
Mrs. P. A. Tisdel best Butter Cottage Gardner
R. Potter best Cheese Patent Of Report
John Smallwood best Potatoes Do
Henry Pruffert best exhibition of Sweet Potatoes Cellery, Cabbage, do
Abel Smith California Cucumber upwards of 3 ft. long do.
Mrs. O. Taylor (Schools & Schoolmasters)

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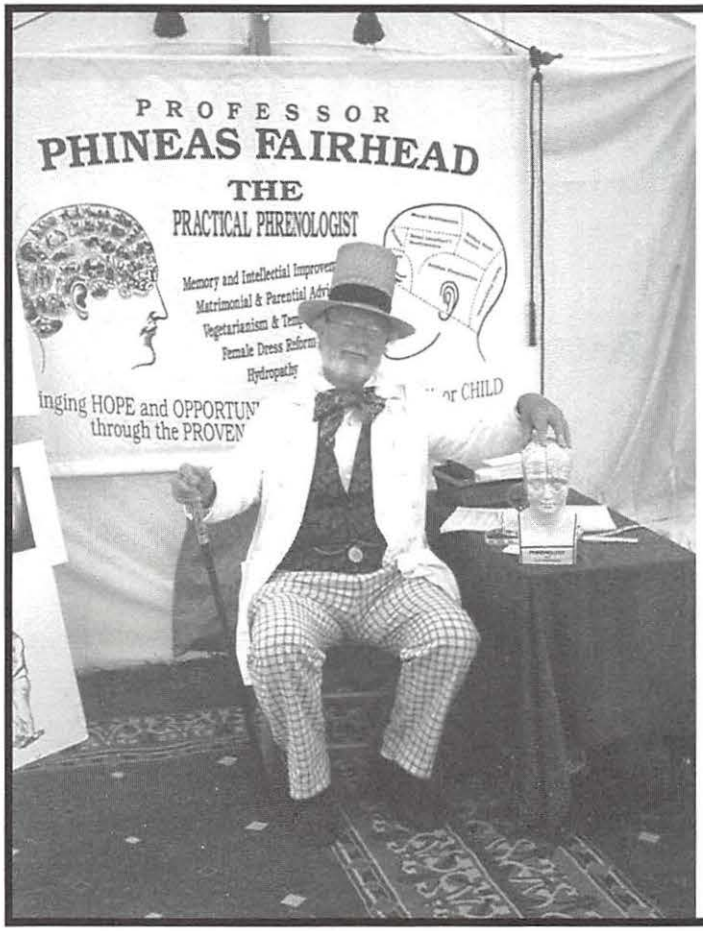

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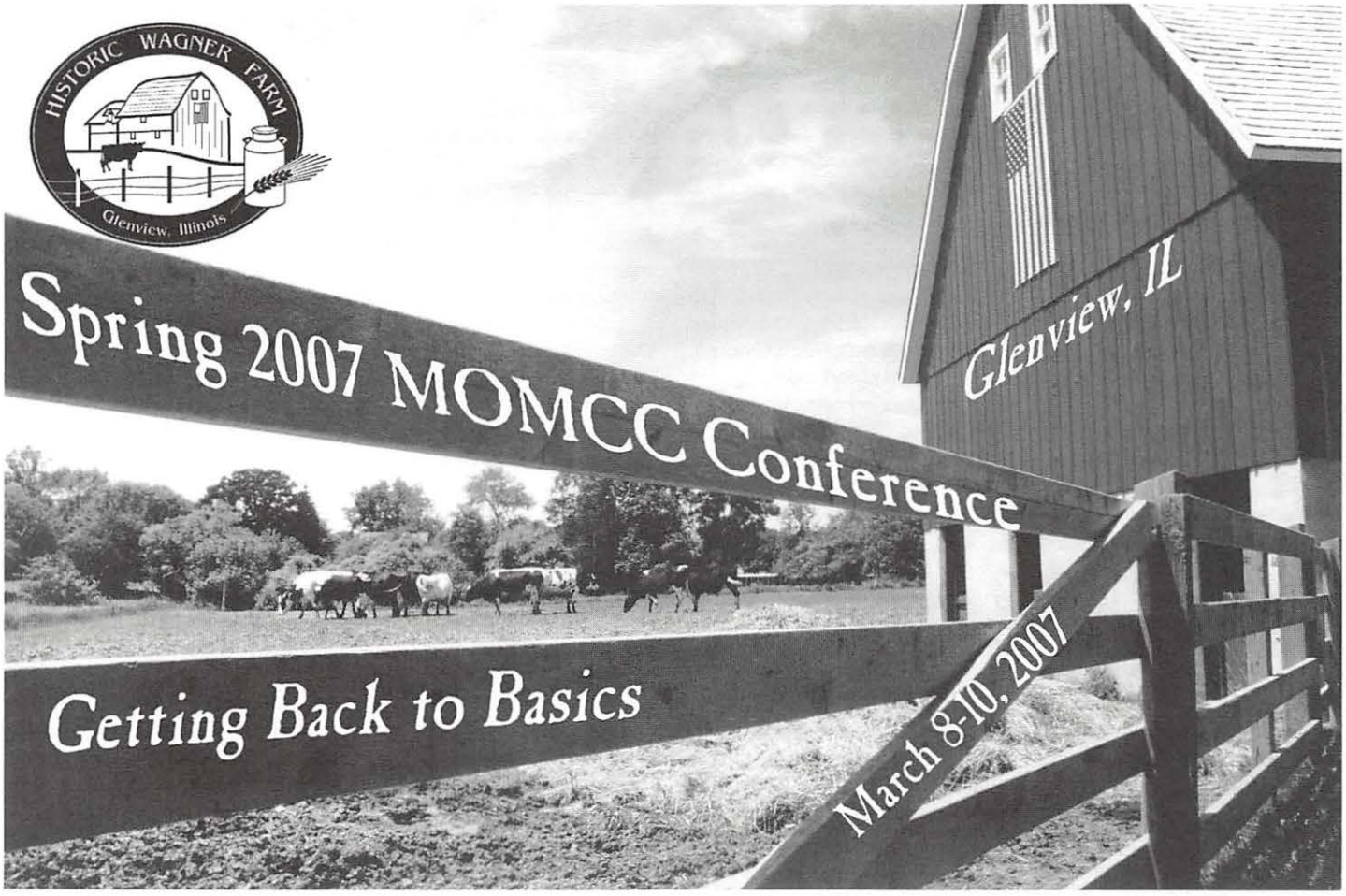

"The times they are a changin'" and so is living history. With today's visitors constantly searching for the new and exciting it can be hard living - and working - with "the past." The Spring 2007 conference aims to encourage individuals to return to the basics in their profession. Is there a new quilting technique you have wanted to learn? Maybe you need a refresher course in blacksmithing? It is easy to get stuck in old patterns but by going back to the basics we hope to take those skills and improve upon or adapt them to the changing times.

MOMCC is the Midwest regional affiliate of ALHFAM (the Association for Living History, Farms and Agricultural Museums) and is made up of professionals and other groups and individuals dedicated to interpretation, education, curation and administration in the museum field. **MOMCC's** purpose is to "promote further excellence and to provide a forum for the interchange of materials, information, ideas and consideration of professional issues within the open air, interactive and historical museum professions."

MOMCC seeks quality presentations that will be both informative and thought-provoking. We actively seek sessions that deal with the overall theme of "Getting Back to the Basics, especially in regards to a specific skill or craft, and will also consider proposals outside the main theme, provided they are appropriate to the field and are of interest to **MOMCC** members. Sessions may deal with craftsmanship, agriculture, education, interpretation, architecture, administration or preservation. Proposals should include a one-page summary of each presentation and a resume for each presenter.

Please send submissions to:

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Fax: 847-724-7018
Email: Sarahhagye@glenviewparkdist.org

SPPA (Society for the Preservation of Poultry Antiquities) News - Dr Charles R H Everett This past year has been a challenge for us all and for the SPPA in particular. That said there are also some really great things going on within our Society. We have goals in place that are being reached with enthusiasm by our membership.

First, we are really focusing on reaching out to the poultry fancy. Already we have had a Regional Meet at New Ulm which attracted more than 200 birds from our members. Two more are scheduled for the upcoming months: one in Missouri and one at the Unifour Show in North Carolina. All SPPA members in those areas are encouraged to attend and bring your birds! It is easy to place a Regional Meet; the process begins by contacting Don Cable in California who is our Show Coordinator. Don will point you in the right direction for obtaining a Meet. Our first National Meet in several years is scheduled for Indianapolis in November 2006. Our Meets focus on recognized and non-recognized varieties of fowl with a special focus on trios and displays.

Secondly, a committee has been set up to update our Critical List. This will be presented to the Society in Indianapolis for discussion and approval. Currently, the 1997 Critical List is used for evaluation of entries at our Meets.

Thirdly, Craig Russell and Christine Heinrichs are hard at work to protect our right to raise and keep backyard poultry. This is a slow and time consuming work; especially with the multiple fronts which are having to be covered at the present time. Membership in the Society helps maintain this vital work.

Fourth, our elections are now complete. For the past several years elections were not held because no one was nominated for the offices: that all changed this year. Our membership chose Craig Russell for President, Monte Bowen for 1st Vice President, Mary Ann Harley for 2nd Vice President, Dr Charles Everett for Secretary/Treasurer, and Erin Traverse for Election Commissioner. We appreciate all who allowed their names placed on the ballot and all who took the opportunity to vote.

In conclusion, the future looks bright for the SPPA in the midst of all that is happening in the poultry world. Our officers are focused on the front-lines of all the political strife caused by NAIS and the Avian influenza. Our membership presently numbers over 750 members and continues to grow with each passing week. I would encourage all fanciers to join the SPPA. Our Breeders Directory is unsurpassed as a resource for quality rare stock in the United States and our Quarterly Bulletin is a goldmine of knowledge on raising and breeding the rare gems of the poultry world.

Memberships are $12.50 for one year, $21.50 for two years, 27.50 for three years, or $200 to be a Life Member. Send dues to: Dr. Charles R H Everett, 122 Magnolia Lane, Lugoff, SC 29078.

Conner Prairie Receives Nearly $105 Million for Future

Indianapolis - Conner Prairie achieved its independence today along with an endowment of approximately $105 million announced Conner Prairie Foundation Board, Inc. Board Chairman Berkley Duck.

Closing papers were signed earlier in the day, finalizing the agreement reached last July between Attorney General Steve Carter and the Earlham College Board of Trustees.

"Conner Prairie's future is now in the hands of the staff, volunteers, support organizations and board members who love the museum and believe in its mission, and in the community that supports that mission," said Duck. "We are confident that the museum's independence will assure the continuation and enhancement of the Conner Prairie experience."

The agreement reached earlier this year provided for Conner Prairie's independence from Earlham College and for the creation of two new nonprofit corporations to manage the Museum's endowment and operations.

The largest component of the estimated $105 million of endowment asset value that Conner Prairie has received is approximately $96 million resulting from a division between the Museum and Earlham College of an endowment established nearly 40 years ago by Eli Lilly to provide for the operation and development of Conner Prairie. This endowment split represents an increase of approximately $11 million over the $85 million minimum required under the terms of the July agreement. Conner Prairie also will receive $6.5 million in the form of a deferred payment by Earlham and limited partnership interests in the Prairie View Golf Course having an estimated value of $2.5 million. The final value of the endowment transfer could vary slightly depending on the performance of the assets between September 30 and December 30, which won't be known immediately.

"The positive performance of the endowment is an added boost for the launch of the Museum's independence," Carter added. "I'm looking forward to watching Conner Prairie build upon its successful past as it looks to the future."

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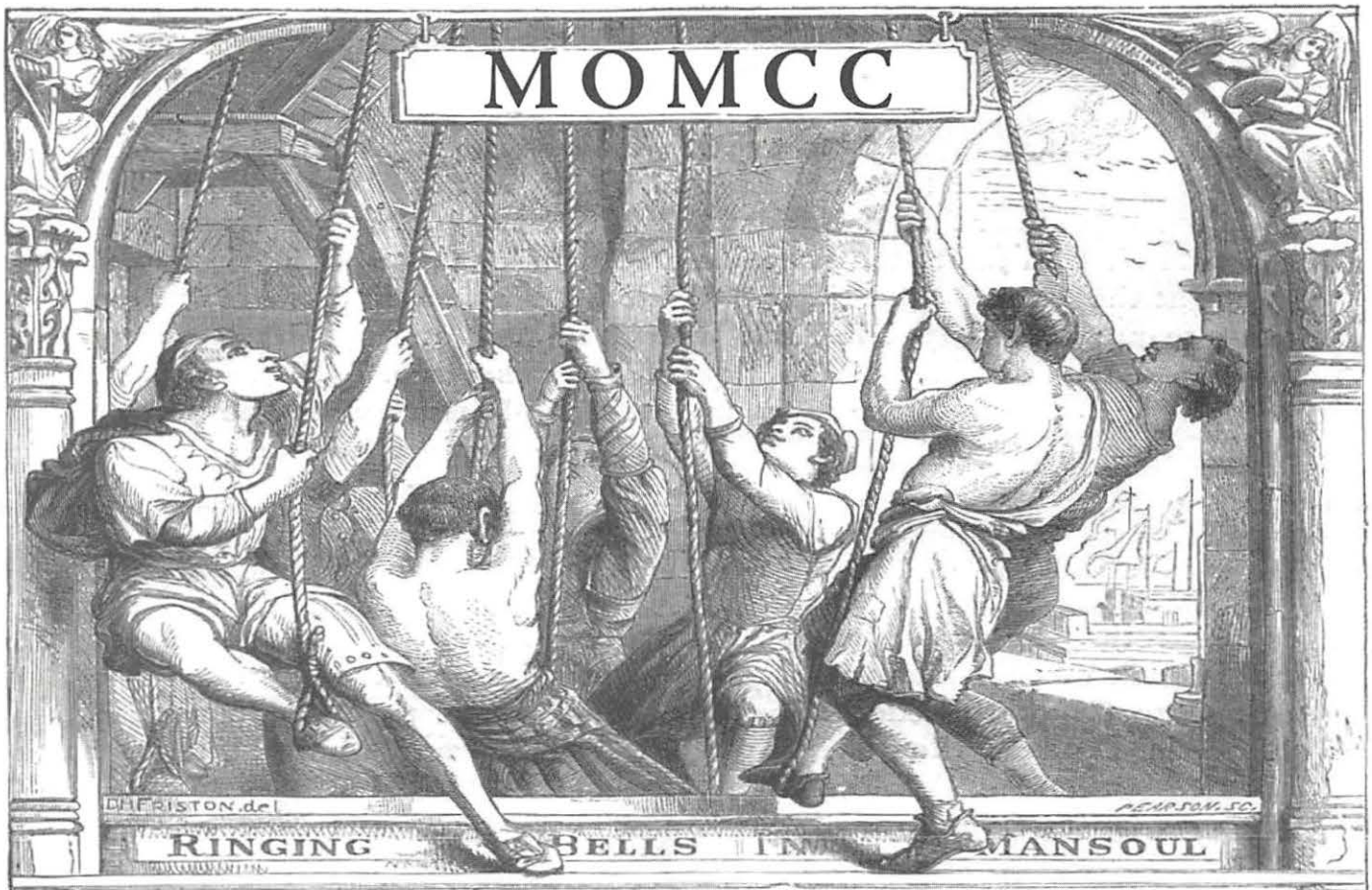

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If possible, submissions should be made on computer disk in an IBM compatible format, Microsoft Word and Word Perfect are the editor's choices for submissions. Macintosh format is acceptable but please allow extra time for conversion. Contact the editors before submitting a final copy of extensive manuscripts for the most current computer guidelines.

At least one hard copy of the article must be submitted. Hard copies should be double-spaced. A title page should accompany the hard copy, and must include the full name of the author(s), their professional affiliations(s), and title(s). Please include a brief biographical paragraph from each writer for an author's note at the end of the article. Also include a complete address, telephone number(s), and email if available of a contact person.

Photographs and illustrations are welcome and encouraged. Glossy black and white photographs reproduce with the best quality, but any clear photograph, color or black and white, is usually suitable. Suggested captions and credit lines must be included with the photographs.

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The writing style should be clear and direct. Remember that the articles in the Magazine are seen by readers of many different professional backgrounds. Please double check the grammar, spelling, and punctuation before sending in submissions. Other than simple corrections or other minor changes, the author(s) will be asked to make any changes deemed necessary.

MOMCC does not pay authors for accepted submissions. All accepted articles are considered contributions to MOMCC.

The editorial staff can make no specific guarantee as to when an article chosen for publication will appear in print.

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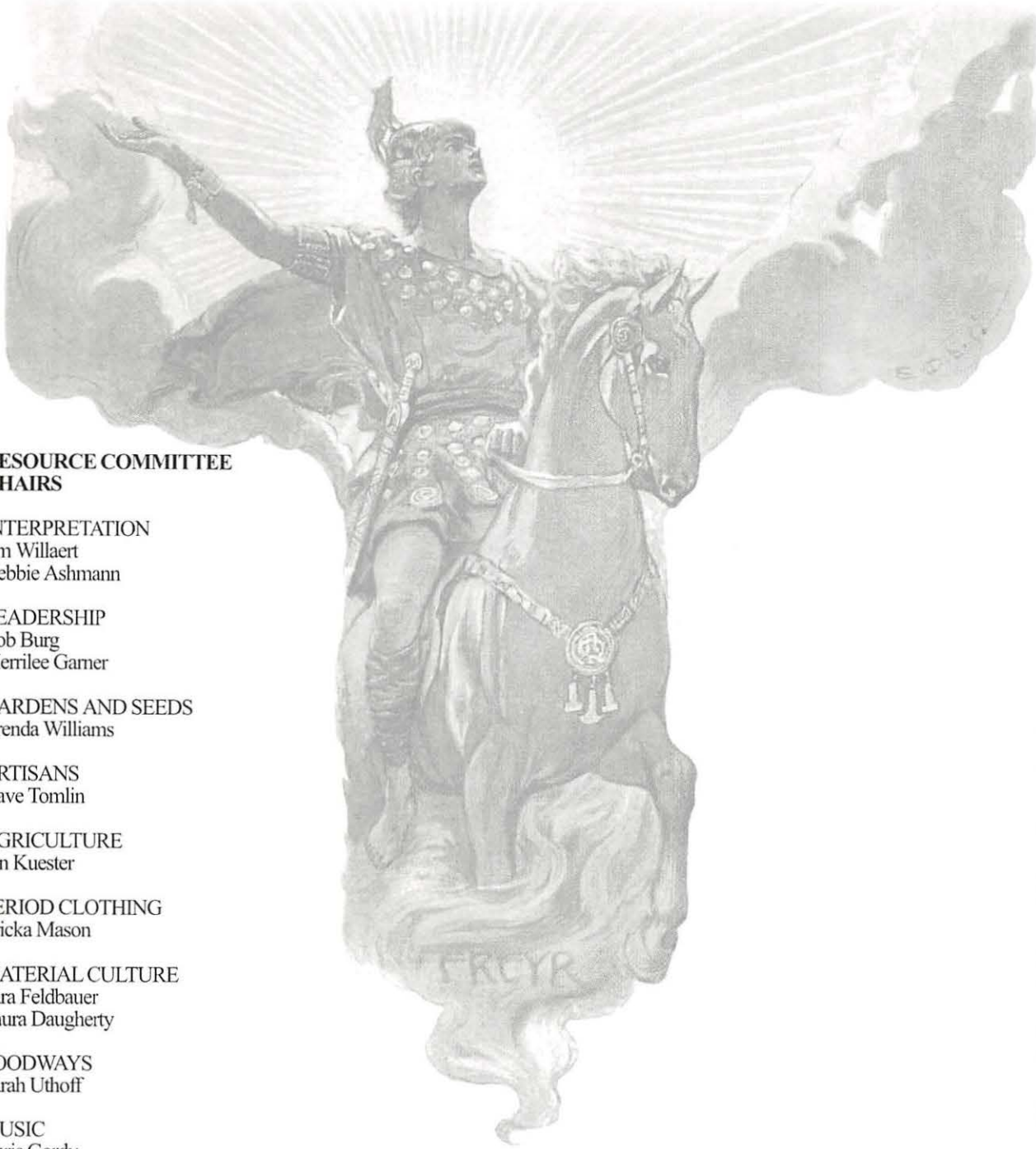

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